

THE LANCET

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Stamped Edition, 3d.

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25fr. or 1l. 2s. the year. To other Countries, the postage in addition. JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.

ROYAL INSTITUTION OF GREAT BRITAIN. Albemarle-street, Dec. 9, 1846.—**JUVENILE LECTURES.** JOHN WALL, Esq. will deliver, during the Christmas Vacation, a COURSE OF SIX LECTURES on the ELEMENTS of ASTRONOMY, adapted to a juvenile auditory, on the following days, at three o'clock:—Saturday 20th; Tuesday, 23rd; Thursday, 31st of December; Saturday, 2nd; Tuesday, 25th; Thursday, 7th of January. These lectures will be illustrated by an extensive mechanical apparatus, and large transparent scenery.—Non-subscribers to the Royal Institution are admitted to this course on payment of one guinea each; young children 6d. Subscribers to the lectures are admitted on payment of two guineas for the season.—A syllabus may be obtained at the Royal Institution.

WODROW SOCIETY.

THE SUBSCRIPTIONS for the Year 1847 being now due, Members are respectfully requested, with their earliest convenience, to transmit the amount (15s.) to the Dr. Pitt-Rivers, 14, Henriot-row, Edinburgh. The next issue will be made, it is confidently expected, towards the end of January, and will consist of

KNOX'S HISTORY; and SELECT BIOGRAPHIES, Vol. II.

A Volume of PRINCIPAL ROSS' WORKS, and the Index, &c. to CALDERWOOD'S HISTORY, will follow with as little delay as possible, to complete the Books for 1846. The Publications for 1847 (to include the Second Volume of KNOX'S WORKS) will be announced in subsequent Advertisements, when the amount of Subscriptions need shall enable the Council to ascertain the Funds to be placed at their disposal.

The Council consider this to be a favourable opportunity to invite a limited number of new Members to join the Society. Such persons who are inclined to remit a Subscription for two years addressed to the Secretary (as above) will be entitled to receive the Books issued for 1846, in the money of application. So soon as the Index Volume of Calderwood is completed, the Council propose to make an arrangement for supplying new Members, or former Members who have broken sets of the Wodrow Publications, with such volumes as may then remain at their disposal.

By order of the Council,
JAMES PITCAIRN, M.D. Secretary.

ROYAL MANCHESTER INSTITUTION.—RE-EXHIBITION OF MODERN PAINTINGS, SCULPTURE, AND WORKS OF ART.—Artists are respectfully informed, that the EXHIBITION for 1847 is intended to be OPENED in the month of June next, and that the HEYWOOD PRIZES will be awarded as follows:—

For the BEST PAINTING in OIL, being an original composition, and not before exhibited at the Manchester Institution.

For the BEST WATER-COLOUR DRAWING, the Silver Medal and five pounds in money.

For the BEST MODEL in CLAY, in any branch of the art, the Silver Medal and five pounds in money.

The above prizes (on this occasion) are offered for competition to artists usually resident in the district within 50 miles round Manchester.

GEO. WAREING ORMEROD, Hon. Sec.

A YOUNG LADY, who is desirous of becoming a GOVERNESS, is wishful to obtain a SITUATION in a School of first-rate respectability, where her services would be most available as an equivalent for the maintenance of a board.

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PRIVATE EDUCATION, BEULAH HOUSE, TORQUAY.—Mrs. HOWELL continues to receive a LIMITED NUMBER OF YOUNG LADIES of the higher class to Board and Educate. Her system is especially directed to the comfort and indulgence of Home with careful and systematic tuition. The plan of instruction includes French, German, Italian, Music, Singing, and Drawing. A course of a year, at reduced English Education. Mrs. Howell begs to direct attention to the advantages which the highly favoured climate of Torquay offers to delicate children, to secure the full benefit of which their Pupils Mr. Howell gives no winter vacation. References of the highest consideration.

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TO ARCHITECTS, SURVEYORS, or CIVIL

ENGINEERS.—A Gentleman, educated as an Architect, is desirous of entering into a PARTNERSHIP.—Letters, with full particulars, addressed to the care of Messrs. Barker & White, Writing Office, 33, Fleet-street, will meet with immediate attention; and a suitable party would be treated with on liberal terms.

TO BUILDERS.—Persons desirous of CON-

TRACTING for the ERECTION of the CHAPEL, CATHEDRAL, and other Buildings, of the proposed Church of England Cemetery, at Warston, in the borough of Birmingham, are requested to signify the same forthwith to the Architects, Messrs. Hamilton & Medland, Gloucester.

The drawings and specifications may be seen, and full particulars obtained, at the office of the Clerk of the Works, on the grounds, at Warstone-lane, Birmingham, between Friday, the 18th of December

last, and Saturday, the 9th of January next.

Scaled tenders, with the names of the architect, must be delivered, not later than 11 o'clock at noon, on Monday, the 19th of January next, at the offices of John B. Hebbert, Esq. solicitor, Temple-street, Birmingham.

DANNEKER'S ARIADNE.—MR. TENNANT, 148, Strand, three doors west of Somerset House, London, has just received several Copies of this favourite Statue, together with a number of Ornaments for the Drawing-room, Library, and Dining-room, in ALABASTER, MARBLE, BRONZE, &c. consisting of Groups, Figures, Vases, Candelsticks, Inkstands, Obelisks, Inlaid Paperweights, Tables, Watchstands, &c.

ENGLISH MUSIC.—EXETER HALL.—The Committee of the HULL TESTIMONIAL FUND beg leave to announce that they purpose giving a Series of FULL CONCERTS illustrative of the PROGRESS of ENGLISH MUSIC. The Concerts will be held on 18th January, 8th February, 8th March, and 12th April next.

Full particulars will be duly announced.
JOHN W. FIELD, Hon. Sec.
CHARLES BEVOR.

CHAPPELL'S PIANOFORTE WAREHOUSE, 29, New Bond-street.—For SALE or HIRE, a more than usually large Stock of every description of PIANOFORTE, by Broadwood, Collard, Erard, Wornum, &c. Also of Harps, by Erard, Guitars and Concertinas, by Wheatstone, &c. MUSICAL CIRCULATING LIBRARY.—Subscribers paying 3l. 2s. a year are entitled to six books or pieces of music at a time in town, and eighteen in the country, Subscribers paying 2l. 2s. are entitled to four in town, and twelve in the country. 29, New Bond-street.

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SALE OF MEDALS AND COINS AT VIENNA.—THE CATALOGUE (in French) of the Antique Section of the rare and well-known Museum of Medals, collected by M. W. de Wellehien, has just issued from the press. This Catalogue (720 pages, royal 8vo.) contains more than 17,000 Gold, Silver, and Bronze Medals, arranged according to the system of Mionnet, and forms in itself a useful manual for the amateur of antique numismatics. THE AUCTION of the Greek portion will commence on Friday, 19th, and that of the Roman, on Tuesday, 19th, 1847. The Collection abounds in the rarest and most precious Medals, chiefly of the Greeks, and contains more than 700 hitherto quite unknown, or exhibiting varieties which have escaped the knowledge of antiquarians. The Catalogue may be had in London (price Six Shillings) of Williams & Norgate, German Booksellers, 14, Henrietta-street, Covent-garden.

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EDINBURGH REVIEW, No. CLXXI.—ADVERTISEMENTS for insertion in No. 171 of The Edinburgh Review, are requested to be sent to the Publishers by Friday the 31st inst.; and BILLS on or before Monday, January the 9th, 1847. Dec. 19, 1846.—31, Paternoster-row.

THE QUARTERLY REVIEW, No. 157.—ADVERTISEMENTS for the forthcoming Number must be forwarded to the Publisher by the 21st, and BILLS for insertion by the 23rd instant.

John Murray, Albemarle-street.

THE WESTMINSTER REVIEW, No. 91, and FOREIGN QUARTERLY, No. 76.—ADVERTISEMENTS intended for either of the above Reviews, will appear in both Editions if sent on or before the 21st instant.

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EQUITY AND LAW LIFE ASSURANCE SOCIETY, 26, Lincoln's Inn-fields.—The Transfer-books of this Society will be closed from the 21st instant to the 21st of January next, from and after which date the Dividends falling due on the 31st instant will be payable at the Office between the hours of 12 and 2 daily (Wednesdays excepted).—By order of the Board. J. S. SYLVESTER, Actuary and Secretary. December 10, 1846.

TO VISITORS TO THE CONTINENT. MESSRS. J. & R. MCCRACKEN, FOREIGN AGENTS, and AGENTS to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility and Gentry that they continue to receive Consignments of Objects of Fine Arts, Bazaar, &c., from all parts of the Continent, for clearing through the Custom House, &c.; and that they undertake the shipment of effects to all parts of the world. Lists of their Correspondents abroad, and every information, may be had on application at their Office, as above.

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REVUE DES DEUX MONDES. Contents for DECEMBER 1, price 3s. I. HISTOIRE DE LA DOMINATION ROMAINE EN JUIE, ET DE LA RUINE DE JERUSALEM, DE M. SALVADOR, par M. LERMINIER. II. LES SOCIÉTÉS LITTÉRAIRES ET LES CONGRÈS SCIENTIFIQUES EN FRANCE, 2me PARTIE, par M. CHARLES LOUAUDRE. III. NELSON—3me PARTIE, par LE CAPT. JURIEEN DE LA GRAYÈRE. IV. LA QUESTION RELIGIEUSE EN PRUSSE, par M. ALEXANDRE THIOMAS. V. LA BELGIQUE EN 1846, par M. D'ALBAUX. VI. LES DEUX JUMENTAUX, NOUVEAU POÈME DE JASMIN, par M. DE MAZADE. VII. CHRONIQUE POLITIQUE DE LA QUINZAINE. Baillyère, 219, Regent-street.

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NOTICE!

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LONDON, SATURDAY, DECEMBER 19, 1846.

REVIEWS

Papers on Literature and Art. By S. Margaret Fuller. 2 vols. Wiley & Putnam.

Popular analytics as applied to literature and art occupy a considerable space in the library of the day. They express those trains of speculative meditation which, falling short of what the severity of science demands, yet lifted considerably above the level of ordinary thinking, engage at present so many of those student minds that are begotten of German literature. To the higher class of such minds that of the author of these volumes unquestionably belongs. It is true, the vices of the school in which she has matriculated appear profusely throughout her pages; yet it is but justice to admit that the intrinsic merits which they disclose—and these are of no common order—predominate, on the whole. When the balance is struck, a large surplus of gratification remains to the reader.

Not that perhaps the author tells us any new truth, or sounds the limited depths over which she holds her course as fully as she might. It is the spirit in which her mission is accomplished—the free yet reverential and elevated tone which, with slight interruption, reigns throughout—the original mood, if not the original thought—that constitute her merits. Nor are these light claims. Raphael has been called Divine for portraying such qualities. The writer who paints them shall have his apotheosis too—varying in dignity according to his place in the Pantheon of Genius. There is a “touch of divinity” about Margaret Fuller.

Having, however, thus far rendered our acknowledgments to the author of these papers, we must turn even thus early to the less grateful task of remonstrating with her on those waywardnesses and perversities which the *Dii minores* of literature will sometimes practise upon us mortals, and for which she also must be held largely responsible. The condemnation of these misdemeanours is yet more important than the diffusion of the knowledge of Margaret Fuller's good deeds. Wherefore, at the risk of being placed by her in the ranks of what she stigmatizes as “subjective” critics—a perversion, by the way, of that term, for it is not meant by the Germans to convey reproach, but, on the contrary, to designate the next best thing to the “objective”—we proceed to note and condemn those offences. Were they peculiar to this author only, we should probably dismiss them with a passing remark; but being, as they are, the sins also of that corporation of writers who seek to Teutonize and stultify the English tongue, we feel it to be a duty to denounce them as far as in us lies. This forced amalgamation of foreign modes of thought and expression,—or rather the parody of those modes—with our own, is in fact the sum and abstract of those offences. From this source they all flow; whether in the shape of mysticism, pedantry, paradox, or bombast,—throughout the whole gamut of affectation.

Doubtless, the introduction of German literature into this country through the labours of Coleridge, Carlyle and others—names which it is hardly necessary to say are individual, not corporate, except as belonging to the chosen guild of master minds—has been on the whole of signal advantage. It shook the tyranny of the positive school,—and weaned us from the superstition of the sensuous to the worship of the spiritual. It is, however, equally certain that these advantages have not been gained without their concomitant evils; namely, the

fanaticism that ever follows in the wake of literary revolution—the exaggerated spirit of the reaction. Thus the practical and positive, exposed to the fiery breath of enthusiasts, was not merely softened to its due consistency, but rarefied into the unreal,—until both thought and language evaporated at last into a cloudy incense to the vanity and spiritual pride which transmuted them. Young men began to see visions and old men to dream dreams. An extreme contempt of the lucid arose. Common intelligibility was held as backsliding, and perspicuity as filthy rags. A rhapsodical outpouring of sublime nonsense became the order of the day; and the beggarly elements of sense and purpose were so thoroughly repudiated by these fifth-monarchy men of letters, that their ravings might have been read backwards or forwards, occidentally or orientally, by Anglo-Saxon or by Arab. These fanatics, in fact, conceived that they had nothing to do but string together at random texts taken from Mr. Carlyle's works—and generally the most exceptionable—in order to be themselves Carlyles. They only forgot the one thing needful—the informing spirit of the master. Now this nuisance exists up to the present hour. It has increased, is increasing, and ought to be diminished. Were it confined to the zealots alone, it might be laughed at,—or, for that matter fostered as supplying the compost which manures the field of Hudibrastic satire. But it has created a pestilential atmosphere which occasionally infects even able writers; whilst amongst inferior pens it serves to abet that laxity of construction and careless obscurity which the high-pressure speed of mercenary authorship had already pushed to excess in this our commercial community of letters.

This plague must be stayed. Not, however, by prescribing what would promote its opposite—the shallow-clear. That despotic purism which seeks to restrain the infinite progress of thought within fixed *formule* of expression is, if possible, a still grosser violation of the prerogative of mind than the licentiousness to which we have been alluding. Language is a science of notation as indefinitely expansive as is trigonometry or the differential calculus,—only still more subtle, as being symbolical of moral ideas instead of the far less complex ones of magnitude and numbers. Transcendentalism is the scope and consummation of all,—but inasmuch as the algebraist best verifies his powers by the symmetry and simplicity with which he expresses the most profound truths, so also is it with the moral analyst. Superfluous notation in either is a weakness,—wrong notation a defect; and when gratuitously wrong,—whether through redundancy or affectation, or any other cause, obscuring or falsifying the idea—a fatuity as well as a failure. This latter is a case which can hardly occur in the exact sciences; but the more complicated processes of moral investigation open a wide door to it,—and accordingly many there be who go by this broad way which leads to literary perdition. A common delusion under which even the least extravagant of the mystic school seem to labour, is the belief, half unconsciously entertained by them, that obscurity is *essential* to transcendentalism. Hence, it is adscititiously employed. But no species of literary supererogation is more vicious, or delusion more delusive. Transcendentalism is not height and obscurity,—but height and clearness. The loftier the thought, therefore, the more imperative the obligation to pursue it with the keenest falcon eye and the most disciplined falcon wing of language. Hood the eye with obscurity, and encumber the pinion with gewgaws, and the mind flutters idly amid

the clouds, whilst its fugitive quarry escapes back again into its native wilderness of as yet unexplored speculation. Moreover, even the simplest enunciation of recondit truth is ever likely to be more or less abstruse, owing, as we have already stated, to the complexity of moral ideas and the natural imperfection of language as a calculus to convey them. Hence, any excess of obscurity beyond what is inevitable, impairing its clearness detracts also from its transcendentalism.

In fine, the real antidote for all this is what the mystics themselves are ever prescribing, but never acting on,—namely, sincerity and truthfulness, heart-capacity as well as head;—in a word, the will and the ability to be in earnest. These specifics are commended to us *usque ad nauseam* in every second page of their lucubrations; but, with a singular infatuation wrapped up meanwhile in thick integuments of insincerity, fiction, brain-pride, and pretence. The faith which the mystics preach they possess not themselves; and accordingly, their works belie them.

Now, it is for the occasional indulgence in these vices,—the sins of a wavering faith, one not yet thoroughly sincere or earnestly in earnest, much as she may deem it to be so,—that we must hold the author of these ‘Papers’ responsible. She is naturally too genuine and health-minded to make them the rule; but is just enough tainted by the pestilential contagion described above, to make them the exceptions. For example, the following rhapsody which appears in the first Dialogue of the first volume between the Poet and the Critic:—

Critic. Dost thou so adore Nature, and yet deny me? Is not Art the child of Nature, Civilization of Man? As Religion into Philosophy, Poetry into Criticism, Life into Science, Love into Law, so did thy lyric in natural order transmute itself into my review.

Poet. Review! Science! the very etymology speaks. What is gained by looking again at what has already been seen? What by giving a technical classification to what is already assimilated with the mental life?

Critic. What is gained by living at all?

Poet. Beauty loving itself,—Happiness!

Critic. Does not this involve consciousness?

Poet. Yes! consciousness of Truth manifested in the individual form.

Critic. Since consciousness is tolerated, how will you limit it?

Poet. By the instincts of my nature, which rejects yours as arrogant and superfluous.

Critic. And the dictate of my nature compels me to the processes which you despise, as essential to my peace. My brother, (for I will not be rejected) I claim my place in the order of nature. The Word descended and became flesh for two purposes, to organize itself, and to take cognizance of its organization. When the first Poet worked alone, he paused between the cantos to proclaim, ‘It is very good.’ Dividing himself among men, he made some to create, and others to proclaim the merits of what is created.

Poet. Well! if you were content with saying, ‘it is very good,’ but you are always crying, ‘it is very bad.’

And “very bad,” this most assuredly is. Not, however, worse than what follows to the end of the dialogue,—to no one single line of which can we say “very good,” or even indifferently good. But we have neither space nor inclination to quote offences at any length. We should not have undertaken the ungrateful task of extracting even so much as we have done, but that we feel it incumbent on us, in strict justice, to furnish a sample of the thing that we, and all equitable criticism as we conceive, must condemn. We do so likewise because it would seem as if the author regarded such passages as these as her best credentials. Their being placed in the van of her array—a preliminary paper—leads to that

inference. We think, however, that long before "ten years"—the period which, when alluding to the "crudities" of earlier pieces which she had "outgrown," she assigns to herself for hereafter outgrowing those that may blemish what she writes at this day—she will have put away the childish things contained in the above extract, and along with them several others of the same class which appear in these volumes. To a mind so inherently honest and earnest as hers we would not pay the ill compliment of allotting more than a tithe of that time, for that consummation. She will also, we think, perceive within that interval that the ambitious and affected style—the euphuism of the mystics—has led her into other faults as well as those of obscurity, and caused her to lay down wrong doctrine and misinterpret true. When we would walk on stilts, we are prone to stumble and fall. We cannot pass the sinews and muscles of our motivity through our wooden legs. Consequently, they stump and straddle and totter and trip. Hence the naïve fallacy which the author puts into the mouth of the Poet in the extract above. "Well! if you were content with saying it is very good; but you are always crying it is very bad." So that if we are content with saying it is "very good" and do not cry very bad, all is well! In our humble opinion, both cries are false criticism when used thus as shibboleths. Indiscriminate praise is as gross injustice as indiscriminate censure. Nay, further, even praise justly accorded as far as regards the merit to which it is specifically assigned, may yet be as vicious as indiscriminate praise if the peccant portions of the thing judged be left unproved, thus detracting from the value of the commendation—a principle equally applicable, *mutatis mutandis*, to specific censure. True, there are works of which "it is very good" or "it is very bad" may be predicated on the whole, or partially, without specifying exceptions. But in the great majority of cases these general or partial decisions are either utterly inapplicable or inadequate. Things may be both good and bad and throughout a variety of modifications of each; and here critical equity is distributive, and does not make its awards worthless by decreeing either a promiscuous ovation or a promiscuous penalty. Of this the author herself is at times unconsciously sensible,—unwarily illustrating it by her own practice when she occupies the critic's tribunal. It must, however, be admitted that she is generally on her guard in this respect; and, by the profuse application of the "very good" principle alone, commits much injustice, straining "the quality of Mercy" in defiance of the Bard, until she makes it the substance and Equity the accident. Indeed, in the Dialogue under consideration, being a special pleader from the first and not a judge, she makes an *ex parte* statement for her client the Poet throughout; and a wish to indulge in the affectedly familiar vein—a favourite with fanatics, whether puritan divines or Germanized mystics—combining with that bias this "very bad" kind of thing which we have extracted, is the result. Had it not been for these influences, the maxim which the author would have laid down would, we conceive, have been simply expressed after this manner,—viz., that genuine criticism, when pronouncing on meritorious works, has in the generality of cases the tendency to note the excellencies and to overpass the defects. But this unaffected way of stating the case would have expunged the mystic metaphors of the Incarnation and the Creation—consummations that, perhaps, some might think devoutly to be wished—would have caused the supposed essential of obscurity to evanesce, and eliminated the "very bad" portion:—and hence, it was not adopted.

The false doctrine enunciated in the paragraph which we have just been examining is again repeated a few lines further on. Here the "dogmatic replaces the familiar" as the vehicle of expression. The Poet issues his ukase after this fashion,—"If one object does not satisfy you, pass on to another, and say nothing,"—unless the critic can cry "very good," we suppose. We do not, however, find the author following her own advice. With her, it is "Mind what I say, but not what I do:" for when, in the second volume, she reviews Mr. Alston's pictures,—which, on the whole, she very much admires,—and finds amongst them several that do not satisfy her, she does not pass on and say nothing, but very properly stops at each and says something, very much to the purpose, and pretty tolerably severe too. She is, in fact, again off her guard here; and acts instinctively on the true principle, instead of her own false canon. As to the Critic in this Dialogue—who sure enough is a very poor creature, not a giant made by the author to be slain, but a puppet set up to be demolished—he is bullied by the Poet from beginning to end. To the "pass on, say nothing" command, he merely falters out, in euphuistic accents, the following commonplace of his craft:—"It is not so that it would be well with me, &c.; I must examine, compare, sift, and winnow, &c., until I find the gold," &c. It is not "well with him,"—as the sequel proves. In a word, the Poet smothered him. Like the Duke of Clarence who was drowned in a butt of Malmsey, the wine he so dearly loved—so, the unfortunate penny-a-liner is cruelly lured on to display a voluminous banner of "pearly gray satin" in which he seems to take as much pride as might Norroy King-at-Arms in the royal scutcheon of England—and lo, and behold, "the heavy folds thereof, falling back round the poor man, stifled him probably!" Peace to his *manes*. We "pass on and say nothing" good or bad,—but leave it to the author to utter much that is really good in the following extracts.

Of music, for example,—more especially that of the Church—she thus speaks; and with that lofty enthusiasm which none but elevated natures are near enough to its native skies to feel for it. We quote from the dialogue between the two Herberts:—

"George II.—I go to hear the music; the great solemn church music. This is, at once, the luxury and the necessity of my life. I know not how it is with others, but, with me, there is a frequent drooping of the wings, a smouldering of the inward fires, a languor, almost a loathing of corporeal existence. Of this visible diurnal sphere I am, by turns, the master, the interpreter, and the victim; an ever-burning lamp, to warm again the embers of the altar; a skill, that cannot be becalmed, to bear me again on the ocean of hope; an elixir, that fills the dullest fibre with ethereal energy; such, music is to me. It stands in relation to speech, even to the speech of poets, as the angelic choir, who, in their subtler being, may inform the space around us, unseen but felt, do to men, even to prophetic men. It answers to the soul's presage, and, in its fluent life, embodies all I yet know how to desire. As all the thoughts and hopes of human souls are blended by the organ to a stream of prayer and praise, I tune at it my separate breast, and return to my little home, cheered and ready for my day's work, as the lark does to her nest after her morning visit to the sun.

"Lord H.—The ancients held that the spheres made music to those who had risen into a state which enabled them to hear it. Pythagoras, who prepared different kinds of melody to guide and expand the differing natures of his pupils, needed himself to hear none on instruments made by human art, for the universal harmony which comprehends all these was audible to him. Man feels, in all his higher moments, the need of traversing a subtler element, of a winged existence. Artists have recognized wings

as the symbol of the state next above ours; but they have not been able so to attach them to the form of gods and angels as to make them agree with the anatomy of the human frame. Perhaps music gives this instruction, and supplies the deficiency."

The following criticism, although open to criticism—or at least correction—is true and just in the main; and is conveyed with no less breadth of thought than ease and adequacy of expression. The mellowness of the author's style in this specimen contrasts strongly with her Teutonic "crudities" in others, whose transcendentalism it also immeasurably transcends:

"In like manner are there two modes of criticism. One which tries, by the highest standard of literary perfection the critic is capable of conceiving, each work which comes in his way; rejecting all that it is possible to reject, and reserving for toleration only what is capable of standing the severest test. It crushes to earth without mercy all the humble buds of Phantasy, all the plants that, though green and fruitful, are also a prey to insects, or have suffered by drought. It weeds well the garden, and cannot believe that the weed in its native soil may be a pretty, graceful plant. There is another mode which enters into the natural history of every thing that breathes and lives, which believes no impulse to be entirely in vain, which scrutinizes circumstances, motive and object before it condemns, and believes there is a beauty in each natural form, if its law and purpose be understood. It does not consider a literature merely as the garden of the nation, but as the growth of the entire region, with all its variety of mountain, forest, pasture and tillage lands. Those who observe in this spirit will often experience, from some humble offering to the Muses, the delight felt by the naturalist in the grasses and lichens of some otherwise barren spot. These are the earliest and humblest efforts of nature, but to a discerning eye they indicate the entire range of her energies."

The prelude to a paper on the 'Lives of the Great Composers' merits the same award—as that given to the last extract:—

"The lives of the musicians are imperfectly written for this obvious reason. The soul of the great musician can only be expressed in music. This language is so much more ready, flexible, full, and rapid than any other, that we can never expect the minds of those accustomed to its use to be expressed by act or word, with even that degree of adequacy, which we find in those of other men. They are accustomed to a higher stimulus—a more fluent existence. We must read them in their works; this, true of artists in every department, is especially so of the high-priests of sound. Yet the eye, which has followed with rapture the flight of the bird till it is quite vanished in the blue serene, reverts with pleasure to the nest, which it finds of materials and architecture, that, if wisely examined, correspond entirely with all previously imagined of the songster's history and habits. The biography of the artist is a scanty gloss upon the grand text of his works, but we examine it with a deliberate tenderness, and could not spare those half-effaced pencil marks of daily life. * * Of all those forms of life which in their greater achievement shadow forth what the accomplishment of our life in the ages must be, the artist's life is the fairest in this, that it weaves its web most soft and full, because of the material most at command. Like the hero, the statesman, the martyr, the artist differs from other men only in this, that the voice of the demon within the breast speaks louder, and is more early and steadily obeyed than by men in general. But colours and marbles and paper scores are more easily found to use, and more under command than the occasion of life or the wills of other men, so that we see in the poet's work, if not a higher sentiment, or a deeper meaning, a more frequent and more perfect fulfilment than in him who builds his temple from the world day by day, or makes a nation his canvas and his palette. It is also easier to us to get the scope of the artist's design and its growth as the area where we see it does not stretch vision beyond its power. The Sibil of Michel Angelo indeed shares the growth of centuries, as much as Luther's Reformation, but the first apparition of the one strikes both the senses and the soul, the other only the latter,

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so we look most easily and with liveliest impression at the Sibyl. Add the benefits of rehearsal and repetition. The grand Napoleon drama could be acted but once, but Mozart's Don Giovanni presents to us the same thought seven times a week, if we wish to yield to it so many."

We could have wished to have had a less meagre account of American literature than is given in these volumes. But we shall look forward to the author's fulfilment of the pledge which she has given in her Preface—namely, that "a year or two hence she hopes to have more to say upon this topic, or the interests it represents, and to speak with more ripeness both as to the matter and the form." The sooner the better. We shall have great pleasure in renewing, at an early period, our acquaintance with Margaret Fuller:—and, though hers is a mind that must ever be in progress, the next one or two years, we venture to predict, will be a *per saltum* stage of that progress—and will greatly accelerate the "ripening" process not only as regards American literature but several other subjects also. In fact, "one or two hours of critical self-examination would suffice to determine her upon felling at once these foreign and fantastically carved shrubberies "both of matter and form,"—which at present shut out in great measure the rays of her genius; and would thus enable it to shine fully on the fruits which it would ripen.

The Sikhs and Afghans, in connexion with India and Persia, immediately before and after the Death of Runjeet Singh. By Shahamat Ali, Persian Secretary to Col. Wade's Mission, &c. Murray.

The History of the Sikhs. By W. L. McGregor, M.P. 2 vols. Madden.

Relation of the late Events in the Punjab. [Rapport, &c.] By Col. Mouton. Paris.

Shahamat Ali rivals Mohun Lal himself in the noble art of bookmaking. The Mohammedan, like the Hindoo, had but little to tell,—and has shown great skill in spreading that little over the largest possible space. As this is the only praise which we can award him, we shall turn from his volume to Dr. McGregor's work,—which is replete with information and interest, though too diffuse and prolix in parts. We will abstract from it such particulars as may suffice to give general readers an outline of the geography and history of the gallant people with whom our Indian government has been reluctantly involved in dangerous war and still more hazardous peace.

The Punjab, "or country of five rivers," has the shape of an irregular triangle,—the sides of which are formed by the rivers Indus and Sutlej, and the base by a part of the Himalayan chain. In addition to its two boundary streams, it is watered by the Jelum, the Chenab, the Ravee and the Beas,—all of which, like the Sutlej, are tributaries of the Indus. Lahore is the civil, and Umrutsir the religious, capital of the country. As the Punjab was the part of India earliest conquered by the Mohammedans, it has a large Mussulman population,—probably equal to that of the Hindoos, the original inhabitants of the country. Both Mohammedans and Hindoos, however, are subject to the Sikhs,—an offshoot from the latter, but perfectly distinct in religion and institutions. The word *Sikh* signifies "disciples;" and the name was assumed to intimate the obedience of the people to their *Gooroo*s, or "spiritual teachers." The founder of the sect, and consequently the first *Gooroo*, was Nanek,—who flourished at the beginning of the sixteenth century, when the emperors of Delhi, generally but improperly called the Great Moguls, were at the summit of their glory. All students of

Eastern history are aware that the Emperor Akbar, the most enlightened of oriental sovereigns, in order to consolidate his great empire, projected the establishment of a new religion which might unite his Hindoo, Mohammedan, and Christian subjects in the bonds of the same faith. He failed to effect an object which, however desirable, can hardly be deemed practicable; and after his death the Mohammedan intolerance, repressed during his reign, burst forth with an intensity accumulated by restraint.

Nanek had formed a similar but more limited project. Educated a Hindoo, he assumed the ascetic habits of the Mohammedan *Fakeers*; and by his austerities acquired a high reputation for sanctity. The creed which he adopted was a tolerably pure Theism; and the institutions which he prescribed to his disciples were taken indifferently from the Puranas and the Koran. For the benefit of his followers he compiled a text-book of ascetic morality; prescribing, among other things, the duty of passive obedience to persecution and non-resistance to evil, and having many other curious points of similarity to the principles adopted by the Society of Friends in this country. The progress of the sect appears to have attracted little notice until about the close of the reign of the fanatical tyrant Aurungzebe; when the bigotry and injustice of the Mohammedan rulers of the Punjab provoked a general insurrection throughout the country. Govind Rao, the tenth and last *Gooroo*, whose father had been unjustly murdered, collected the scattered Sikhs around him,—introduced a system of military organization into their institutions,—and corrupted the pure Theism of Nanek by a large infusion of Hindoo superstitions. His successes at length alarmed the court of Delhi. The emperor Alumeer summoned the leader to appear before him; and Govind, in reply, sent to his sovereign a Persian poem, of fourteen hundred verses, containing a detailed and glowing statement of his wrongs. Dr. McGregor has translated a specimen of this singular production,—which was at once the petition of a subject, and the manifesto of a potentate:—

"At the instigation of Ram Rao, my father Teghbehadar, was sent for by your majesty; and, through the deceit of Ram Rao, was cruelly murdered in your presence. He had gone to Patna for the purpose of worship; and, on his return to Delhi, was again oppressed, and obliged to take shelter with a hill rajah. There he remained some time unmolested; but at the instigation of his cruel and unrelenting brother, he was once more ordered to proceed to Delhi. From long suffering, oppression, and tyranny, my father had become tired of life, and longed for death; which he, at length, obtained by an ingenious contrivance, and his head was severed from his body in your royal presence. I was then a mere youth, and nearly died of grief on hearing of the cruel murder of my father. I was alone and friendless in the world; but I was resolved to avenge his death, and establish the Sikhs on a firmer footing. I reformed their religion, and obtained numerous followers. The rajahs who had been at feud with my father, made war against me, and I vanquished them. The governors of Lahore and Sirhind were sent by your orders to their assistance, and I was surrounded in my fort at Mukhawal. I was reduced to great extremities; and, to add to my distress, my mother, taking with her my two sons, escaped from the fort to Sirhind: the collector of that place cruelly buried my two boys alive, under the wall of the city, contrary to all the laws of God and man. This unheard-of tyranny drove me to despair; and, helpless as I now was, my followers deserted me, leaving me with only forty men, and my two sons. These brave men sallied out in the morning from the fort, killed great numbers, and were at length slaughtered, with the exception of five. I escaped through the wall, and we fled. We passed the enemy's camp, and were pursued like a flock of goats before the tiger. I

wandered from village to village, nowhere finding a resting-place, until, at length, I reached the desert and concealed myself. The news of my safety and arrival were no sooner spread, than all my scattered followers joined me, and I had soon a large army at my disposal. The governor of Sirhind again pursued me, and I met him in battle, where his troops were beaten and fled, as there was no water in the desert which I inhabited. Seeing that I have now lost all my family and relations, as well as my dearest friends, who have been torn from me, I am tired of the world, and willing to quit it. Besides God, I have now no supporter. I fear no human being, and if I die I know that my death will be avenged. What I have told your majesty is the truth, and if you still require my presence, I will obey the order after you have read this letter."

Amid the distractions which led to the overthrow of the Delhi emperors, the military organization of the Sikhs enabled them to establish their ascendancy in the Punjab. They gradually formed a kind of military oligarchy,—and asserted their independence. The *Sirdars* of their several *Missals*, or divisions, met annually to consult on their common interests; but they never consented to give any political authority to this central council. Civil wars naturally arose between the *sirdars*; and these afforded to Runjeet Singh an opportunity for gradually extending his authority over the other *Missals*. About the year 1810 he had established his authority over the entire Punjab. The Sikhs had thus got a political sovereign, instead of a religious head;—a change which gave offence to the more fanatical of the followers of Govind's doctrines. They formed themselves into a sect called *Akalees*;—not unlike in their principles and practices to the Antinomians of Germany at the time of the Reformation.

Runjeet Singh's history has been so often written, that its leading characteristics must be familiar to most readers. Dr. McGregor has given a very fair and interesting description of his court and camp; the most novel part of which is an account of the difficulties that the Maharaja had to encounter from the fanaticism of the *Akalees*—or, as Dr. McGregor, with genuine Bengal pertinacity, calls them, "the *Ukalees*."

"The *Ukalee* is a wild-looking character, displaying in his countenance a mixture of cunning and cruelty; these two propensities are accordingly the leading impulses of his life. The *Ukalees* are ostensibly beggars, but differ from this race as found in other parts of India, in their extreme insolence and independence. To the sight, even of an European, they have a strong antipathy; and never fail to load him with abuse. Runjeet has done much towards reducing this race to some degree of order; and though the task is a difficult one, they have even been trained as soldiers, retaining, however, their own peculiar arms and dress. The *Ukalees* wear but little clothing, and are sometimes dyed of it altogether. Their turban is of a peaked, or conical form, and invariably of a blue colour; over this are placed steel circles, made so as to fit the shape of the turban, diminishing gradually in diameter as they approach the top. The outer edge of these weapons is very sharp, and inflicts severe wounds. They are thrown, by giving them a rotary motion on the finger, and then projecting them forwards with great velocity. In addition to these weapons, by which they may at all times be known, the *Ukalees* carry a naked sword in their hand, which they keep flourishing about their heads like madmen. When thus equipped, and mounted on horseback, they present a novel sight; further increased in terror, if they happen to be under the influence of spirituous liquors, which is by no means a rare occurrence, their discordant yells, wild gestures, and the brandishing of their swords, give them on these occasions more the appearance of fiends, than of human beings. The *Ukalees* sometimes cross the Sutlej and Ghara rivers, laying waste the country with fire and sword; on such forays Runjeet is obliged to bring them back by means of his regular cavalry, whom they seldom or ever dare to encounter; for they

seem to be guided more by the blind impulse of the moment, than by any preconceived measures, and are alike careless of their own lives and of those of others."

It would be wearisome to enter into any analysis of the distractions and revolutions in the court of Lahore after the death of Runjeet Singh. It is sufficient to say that the entire power of the state fell into the hands of a mutinous soldiery, intent solely on pay and plunder. Their exorbitant demands soon exhausted the treasury of the state and the resources of the country. But the British provinces beyond the Sutlej promised a supply of plunder; and their invasion was resolved on by a counsel of mutineers,—the legitimate authorities not daring to offer resistance. A French adventurer, named Mouton, who commanded a regiment of Sikh cavalry at this time,—and has published an exquisitely absurd account of his proceedings, leaving the rhodomontade of Plautus's 'Miles Gloriosus' far in the distance,—avows that the Rancee (Queen Regent) consented to everything to get rid of the presence of the army at Lahore; and that she had engaged the Mohammedan generals to betray their associates. He further insinuates that she was acting in secret concert with the British authorities:—a statement which is satisfactorily refuted by Dr. McGregor.

"Though daily reports were spread, that the Sikhs intended to invade the British territories, and though the news-writers at Lahore gave minute accounts of the hostile preparations, yet the British government would not believe that such an event could occur. The orders from the home authorities were so stringent not to interfere with the Punjab, unless actual aggression were first perpetrated by the Sikhs, that the Indian government was crippled; and acting on his instructions, the Governor-general, who was then in the Upper Provinces, did not deem it advisable to take measures for raising an army capable of opposing the Sikhs, should they actually cross the Sutlej. Sir Henry (afterwards Lord) Hardinge, if left to his own decision, would, no doubt, have taken the steps early which he afterwards adopted with a promptitude which must ever mark him as an energetic, wise, and talented governor. It was different with Sir Hugh (afterwards Lord) Gough, the Commander-in-chief. He was at the head of the army, and as such, was resolved to be prepared for the coming events. His acts were under the control of the Governor-general, so far as organizing an army was concerned; but, trusting to his own foresight and military experience, he gave early warning to the troops on the frontier, as well as those at the important military station of Meerut, to hold themselves in readiness, and the sequel showed that Sir Hugh Gough was justified in the measures he wisely adopted."

The Sikhs crossed the Sutlej; and the first battle was fought, at Moodkee, on the 18th of December 1845. The value of Mouton's testimony may be estimated by his statement that the English victory was owing to the superiority of our artillery,—when, in fact, the only British guns in the field were the six-pounders belonging to the horse artillery, and the fate of the battle was, in reality, decided by the bayonet.

We come next to the battle of Ferozeshah,—fought on the 21st of December. In this the English were the assailants; commencing their attack on the Sikh camp about four o'clock in the evening. Mouton asserts that every assault was repulsed, and that the English retreated in confusion. The confusion is a fact, and the flight a falsehood. Dr. McGregor gives the following graphic and candid account of the state of affairs:—

"In spite of the indomitable bravery of the British, a portion only of the Sikh entrenchment was carried. Night fell, but still the battle raged. General Gilbert took the 29th, 80th, and 1st European light infantry some distance to the right and rear of the village, and there halted. Thus, on the setting-in of the night of the 21st of December,

were the European infantry regiments placed in the enemy's camp, having captured a portion of it, while the Sikhs occupied the rest; the cavalry and infantry moving about throughout the whole night, harassing and firing on the British who were bivouacked. A large Sikh gun was brought up close to the British, and its contents discharged; but so near that the grape could not spread itself, and the men and officers thus escaped, while the chargers of the latter were knocked over even when their masters were holding the rein while lying on the ground. On another occasion, while the 50th and other European soldiers and officers were lying in a tent and on the ground, a battalion of Sikhs passed and deliberately fired into the midst of them! but strange to say with little or no effect! This was a fearful position to be in, and from the intervals between the European infantry regiments and the Native brigades with them, being left vacant, there was no possibility of forming a line, or acting in concert; portions of one regiment got mixed up with more of another in the entrenchment, and in the darkness of night, could not regain their respective positions. If a regiment had attempted to move right or left in search of another, the Sikh guns were sure to be directed to the spot; and where the 50th bivouacked, Sir Harry Smith, with admirable prudence, forbade a shot to be fired in return for any that might be directed against his position. The white covers were taken off the caps, which served as marks for the enemy, and every means adopted for keeping the men out of the hostile fire. The gallant soldiers, who at the point of the bayonet, captured the batteries of the Sikhs, were thus glad to actually conceal themselves under the darkness of night. It was not flight, but as near an approach to it as can be well conceived; and no wonder if at this time, the Governor-general of India felt the precarious position of the troops."

Mouton asserts, that the Sikhs retreated in good order; and would have won the victory had they risked another battle when re-enforced by Tej Singh on the 23rd. He conceals, however,—or perhaps was ignorant of, the fact,—that Tej Singh was present at the battle of Ferozeshah; and that to his exertions the protracted resistance of the Sikh infantry must chiefly be attributed.

At the battle of Sobraon, the Sikhs had even stronger entrenchments than at Ferozeshah. Mouton, however, asserts that he remonstrated against their occupying a defensive position with a river in the rear; and that he recommended them to advance and become the assailants. Lord Gough's description of the Sikh position refutes Mouton's account of its advantages:—

"Our observations, coupled with the report of spies, convinced us that there had devolved on us the arduous task of attacking, in a position covered with formidable entrenchments, no fewer than 30,000 men, the best of the Khalsa troops, with seventy pieces of cannon, united by a good bridge to a reserve on the opposite bank, on which the enemy had a considerable camp, and some artillery commanding and flanking the field works on our side."

Dr. McGregor adds,—

"Tej Singh, by all accounts, maintained his confidence in the strength of his position when thus attacked; and his French officer, Monsieur Mouton, is said to have assured him that it was utterly impossible for the British to make good their entrance. Compared with Ferozeshah, the works at Sobraon were fortifications, in the construction of which no labour had been spared; the utmost ingenuity of the Sikhs and their European advisers was exerted to render this, their last stronghold, impregnable; and so the Frenchman believed it to be."

Mouton palliates, without denying, the defeat of the Sikhs. We need only quote Dr. McGregor's account of the fearful scene with which the battle closed, to show that their overthrow was complete:—

"Whether with a view of preventing the victors from following them across the river, or more probably with the design of cutting off all hopes of retreat from the Sikhs, and thus obliging them to

fight, one of the boats from the centre of the bridge had been let loose, and the passage by it totally cut off. In one dense mass of thousands, the discomfited Sikhs had no alternative but to take to the river breast-high; their progress was necessarily slow, and their pursuers had ample time to give them volley after volley, while the horse artillery mowed down those at the greatest distance with murderous grape. The river was covered with dead and dying, the mass of the former actually formed a bridge in the middle of the stream, while as the musket and grape took effect, hundreds were seen raising their heads for an instant, and then disappearing for ever. The fire on a retreating foe in the field of battle is at all times injurious; but when that foe not only turns his back, but is intercepted by a deep stream of water, he becomes a sure aim, and the carnage committed by his pursuers must be deadly beyond conception; and such it was at Sobraon. None were spared, for they had spared none. All shared the same fate. In the whole annals of warfare, no parallel can be found to the carnage at Sobraon, even when a battle has been fought under circumstances which gave every possible advantage to the victors. In vain did the Sirdars (among whom was the brave old Sham Singh Attarewala, who died nobly) endeavour to rally the flying Sikhs. Onwards they rushed, death and destruction following them, and the deep waters of the Sutlej ready to engulf their dead bodies, or finish what the musket and grape had half performed. Five days after the action, and when the walls of the entrenchment had been nearly levelled with the ground, the sandbank in the middle of the river was completely covered with dead Sikhs; and the ground on the left bank, and within the entrenchment, thickly strewn with carcasses of men and horses. Then all was quiet; the European soldiers had been carefully covered with earth, and at one spot near the dry bed of the nullah, no fewer than twenty-seven soldiers of the 1st European light infantry, lay interred in a single grave. The Sikhs had returned for their dead, and the Commander-in-chief generously allowed them to carry off the body of Sirdar Sham Singh, and other persons of note; but the task was found irksome, and hundreds of Sikhs were left as food for the jackal, the dog, and the vulture."

Both Mouton and McGregor are of opinion that the English will be compelled to take possession of the Punjab, and annex it as a province to our empire. It is certain that the Mohammedans of the country are weary of the ascendancy of the Sikhs. Indeed, the Mussulmans of Kashmir are at this moment in open revolt against Gholab Singh. There is, therefore, a portion of the population ready, and even anxious, to submit to British rule. The sentiments of the Hindoos are more doubtful:—especially as the Sikhs since the time of Gooroo Govind have retrograded back to Hindoo superstitions, and observe Hindoo festivals. But there can be no doubt, that for many years to come the Punjab will be no very desirable possession; and that the revenue of the country would fall far short of the cost of its occupation.

Mrs. Perkins's Ball. By M. A. Titmarsh. Chapman & Hall.

For the elderly, or the indolent, or the shame-faced,—for the Hermit who has many cigars but no dress-coat,—for "the gruff Papa" who

Wonders any man alive will ever rear a daughter:—

For the strong-minded Woman, with nieces to chaperon, who knows that metaphysical disquisitions neither blossom nor bear fruit within the hearing of Weippert's band,—for the Invalid curious in temperature and *dis*-temperature, who hol's with Drs. A. and R., that poison lurks in the air of crowded apartments,—for the Dyspeptic who, with Drs. C. and Q., has a holy and homeopathic fear of lobster salads, Roman punch and champagne (to say nothing of the odour of musk, which, Mr. Titmarsh will avouch, is never missing from the supper-table,)—for all these, and a thousand other undescribed varieties of the shy, the solitary, or the sorrowful

—Mrs. a Christy as they says Cow

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"The being tak Mr. Per muslim, a This was over the perion, cornet-a were acc in the te their del fitted up course, f deliers a in all the toire, ov moon-lil had the Perkins mamma

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"Lo off his c man was 'What wink at clogs sa chin. ' cards in of the V of morn read on ports' an is the M and is r and Ser and goe mostly which y is a me wine, fo He is r verses w was rem chin goe to the C turns up a speck gloves; played a numb the Un neighb Mr. Ba thousand sister n Ranvill a most Her L Minchin stand, a the dign

—Mrs. Perkins's Ball' will be quite as much of a Christmas party (family gatherings excepted) as they wish to partake of.—"Tis pleasant," says Cowper—

—through the loop-holes of retreat
To peep at such a world—

especially when one so familiar with the turnings and windings of Pocklington-square—its grandees and its back-stairs—as Mr. Michael Angelo Titmarsh takes pen and pencil in hand to bring home to us "the festive scene." He spares nobody: not even himself—for his friend The Mulligan, a "Young Ireland"—er, whom he took to Mrs. Perkins's Ball, is, we fear, but a questionable character: who does not pay his debts, and is freely and easily given to "his cups" towards "the sweet hour of prime." But letting the chronicler and his cronies alone, in consideration of the entertainment which the former affords us, let us "look in" for a moment, at Mrs. Perkins's, and see "whom she has got there." The landing-place is done justice to, in the best 'Morning' style:—

"The Back Drawing-room door on the landing, being taken off the hinges (and placed up stairs under Mr. Perkins's bed), the orifice was covered with muslin, and festooned with elegant wreaths of flowers. This was the *Dancing Saloon*. A linen was spread over the carpet, and a band, consisting of Mr. Clapperton, piano, Mr. Pinch, harp, and Herr Spoil, comet-a-piston, arrived at a pretty early hour, and were accommodated with some comfortable Negus in the tea-room, previous to the commencement of their delightful labours. The boudoir to the left was fitted up as a card-room; the drawing-room was, of course, for the reception of the company; the chandeliers and yellow damask being displayed, this night, in all their splendour; and the charming conservatoire, over the landing, was ornamented by a few moon-like lamps, and the flowers arranged, so that it had the appearance of a fairy bower. And Miss Perkins (as I took the liberty of stating to her mamma) looked like the fairy of that bower."

Then follow sketches of the noble and distinguished guests:—

"Looking into the hall, I saw a gentleman taking off his clogs there, whilst Sir Giles Bacon's big footman was looking on with rather a contemptuous air. 'What name shall I enounce?' says he, with a wink at Gregory on the stair. The Gentleman in clogs said, with quiet dignity,—Mr. Frederik Minchin. 'Pump Court, Temple,' is printed on his cards in very small type; and he is a rising barrister of the Western Circuit. He is to be found at home of mornings: afterwards at 'Westminster,' as you read on his back door. 'Binks and Minchin's Reports' are probably known to my legal friends: this is the Minchin in question. He is decidedly genteel, and is rather in request at the balls of the Judges' and Sergeants' ladies; for he dances irreproachably, and goes out to dinner as much as ever he can. He mostly dines at the Oxford and Cambridge Clubs, of which you can easily see by his appearance that he is a member; he takes the joint and his half-pint of wine, for Minchin does everything like a Gentleman. He is rather of a literary turn; still makes Latin verses with some neatness; and before he was called, was remarkably fond of the flute. When Mr. Minchin goes out in the evening, his clerk brings his bag to the Club, to dress; and if it is at all muddy, he turns up his trowsers so that he may come in without a speck. For such a party as this he will have new gloves; otherwise Frederic, his clerk, is chiefly employed in cleaning them with India-rubber. He has a number of pleasant stories about the Circuit and the University, which he tells with a simper to his neighbour at dinner; and has always the last joke of Mr. Baron Maule. He has a private fortune of five thousand pounds; he is a dutiful son: he has a sister married, in Harley Street; and Lady Jane Ranville has the best opinion of him, and says he is a most excellent and highly-principled young man. Her Ladyship and daughter arrived, just as Mr. Minchin had popped his clogs into the umbrella-stand, and the rank of that respected person, and the dignified manner in which he led her up stairs,

caused all sneering on the part of the domestics to disappear."

There is a terrible account of Miss Bunion, "the poetess, author of 'Heartstrings,' 'The Deadly Nightshade,' 'Passion Flowers,' &c.; with a yet more terrible portrait:—"a thing to dream of, not to tell." Most Balls, as all the world knows, are like Noah's Ark, to which the creatures came in pairs—and here is the male to "the inexpressive she":—

"It is worth twopence to see Miss Bunion and Poseidon Hicks, the great poet, conversing with one another, and to talk of one to the other afterwards. How they hate each other! I (in my wicked way) have sent Hicks almost raving mad, by praising Bunion to him in confidence; and you can drive Bunion out of the room by a few judicious panegyrics of Hicks. Hicks first burst upon the astonished world with Poems, in the Byronic manner: 'The Death-Shrick,' 'The Bastard of Lara,' 'The Atabal,' 'The Fire-Ship of Botzaris,' and other works. His 'Love-Lays,' in Mr. Moore's early style, were pronounced to be wonderfully precocious for a young gentleman then only thirteen, and in a commercial academy at Tooting. Subsequently, this great bard became less passionate and more thoughtful; and, at the age of twenty wrote 'Idiosyncrasy' (in 40 books, 4to.); 'Ararat,' 'a stupendous epic,' as the reviews said; and 'The Megatheria' 'a magnificent contribution to our pre-Adamite literature,' according to the same authorities. Not having read these works, it would ill become me to judge of them; but I know that poor Jingle, the publisher, always attributed his insolvency to the latter epic, which was magnificently printed in elephant folio. Hicks has now taken a classical turn, and has brought out 'Poseidon,' 'Iacchus,' 'Hephaestus,' and I dare say is going through the mythology. But I should not like to try him at a passage of the Greek Delectus any more than twenty thousand others of us who have had the advantage of a 'classical education.' Hicks was taken in an inspired attitude, regarding the chandelier, and pretending he didn't know that Miss Pettifer was looking at him. Her name is Anna Maria (daughter of Higgins and Pettifer, Solicitors, Bedford Row), but Hicks calls her 'Janthe,' in his album verses, and is himself an eminent dysalser in the city."

Then, to be sure, no Mrs. Perkins, be she ever so liberal, will think "her rooms" complete without "an official gentleman." Here he is, as large—rather say as small—as red-tape life!

"This is Miss Ranville Ranville's brother, Mr. Ranville Ranville, of the Foreign Office, faithfully designed as he was playing at whist in the card-room. Talleyrand used to play at whist at the Travellers', that is why Ranville Ranville indulges in that diplomatic recreation. It is not his fault if he be not the greatest man in the room. If you speak to him, he smiles sternly, and answers in monosyllables: he would rather die than commit himself. He never has committed himself in his life. He was the first at school, and distinguished at Oxford. He is growing prematurely bald now, like Canning, and is quite proud of it. He rides in St. James's Park of a morning before breakfast. He decks his tailors' bills, and nicks off his dinner notes in diplomatic paragraphs, and keeps *précis* of them all. If he ever makes a joke, it is a quotation from Horace, like Sir Robert Peel. The only relaxation he permits himself, is to read Thucydides in the holidays. Everybody asks him out to dinner, on account of his brass buttons with the Queen's cipher, and to have the air of being well with the Foreign Office. 'Where I dine,' he says solemnly, 'I think it is my duty to go to evening parties.' That is why he is here. He never dances, never sups, never drinks. He has guel when he goes home to bed. I think it is in his brains. He is such an ass and so respectable, that one wonders he has not succeeded in the world; and yet, somehow, they laugh at him; and you and I shall be ministers as soon as he will."

Ever since "the Twopenny Post-bag" revealed to us the passion which English dames—animated by party-spirit—have for

names such as WINTERFELT, SCHNITZBOFF,

"distinguished foreigners" have become, on such occasions as this, a necessity as cogent as music

to dance to, or "refreshments" to spoil digestion withal. Mr. Titmarsh picked up "on the 19th," the following stray breathings from—

"M. CANAILLARD, CHEVALIER OF THE LEGION OF HONOUR, LIEUTENANT BARON DE BOHWITZ."

"Canailard. O ces Anglais! quels hommes, mon Dieu! Comme ils sont habillés, comme ils dansent!

"Bobwitz. Ce sont de beaux hommes bourtant; point de tenue militaire mais de grands gaillards; si je les avais dans ma compagnie de la Garde, j'en ferais de bons soldats."

"Canailard. Est-il bête cet Allemand! Les grands hommes ne font pas toujours de bons soldats, Monsieur. Il me semble que les soldats de France qui sont de ma taille, Monsieur, valent un peu mieux."

"Bobwitz. Vous croyez."

"Canailard. Comment je le crois, Monsieur? J'en suis sûr! Il me semble, Monsieur, que nous l'avons prouvé."

"Bobwitz (impatiently). Je m'en vais danser la Polka. Serveur, Monsieur."

"Canailard. Butor! (He goes and looks at himself in the glass, when he is seized by Mrs. Perkins for the Polka.)"

We wish we could give the full-length portraits of the pair, as well as their duett. The figures are to the life. Further, the style of 'Lucretia' is happily quizzed in the description of the 'Grand Polka'—*vide* the simile of "the *paqid* kid in the talons of the eagle." The Butler drinking the wine behind the screen in the supper-room, is a great but melancholy Fact!—In short, we have a bit of sentiment; a bit of philosophy—and *two* of vulgarity. No element of a middle-class rout has been overlooked; and the "pictorial illustrations" of the same are in Michael Angelo's best manner—full of whim and character: though some of the young gentlemen are a little out of drawing.

Correspondence of John, Fourth Duke of Bedford. With an Introduction by Lord John Russell. Vol. III. Longman & Co.

So little interest attaches to the memory of the fourth duke of Bedford, that his name would probably have been forgotten had it not been enshrined in unenviable preservation by Junius. He was, it is true, First Lord of the Admiralty, though he scarcely knew the head of a ship from her stern; but his naval administration left nothing behind it which any one cares to remember. He held the office of Lord Lieutenant of Ireland; where, like his predecessors and some of his successors, he patronized jobs to gratify old supporters, and distributed bribes to win over opponents. Finally, he negotiated a peace with France, in which the winnings of a glorious war were sacrificed to the exigencies of a party at home. Throughout his whole life, he appears to have been led and directed by others; and as he showed little wisdom or discrimination in the selection of his advisers, he had often to bear the blame of transactions more properly attributable to such counsellors as Rigby. The chief interest attaching to his career is, that it formed a part, though no very distinguished one, of the counter-revolution by which George III. upset most of the evil and most of the good which united in forming the glory of 1688.

The Revolution of 1688 was a hasty compromise between parties who had resolved to change the existing state of things, without considering, much less fixing on, a substitute. They accepted William III. as a political necessity,—and kept him on the throne because they did not see how they could procure another successor. The great Whig families, in the weakness of royalty and the apathy of the people, formed an oligarchy—which intermarriages rendered a kind of family compact, and which the victories of Marlborough rendered more popular than it deserved. Belling-broke would certainly have shaken, and pro-

bably overthrown, this oligarchy, had an opportunity been afforded for developing his daring policy; but his power had scarcely begun when it was ended. The death of Queen Anne at once exposed his designs, and left him helpless in presence of those whose destruction he had meditated.

A foreign prince owing his throne to a triumphant faction naturally became the mere tool of party. George I., a coarse sensualist, left those who had brought him over to manage the government as they pleased: and it was more from good fortune than their own wisdom that the administration was confided to the safe hands of Sir Robert Walpole. — George II., though a monarch of very limited information and intelligence, was an honest man. He knew the value of Walpole; and supported him through many a crisis of danger and difficulty. But a section of the Whigs, calling themselves patriots, conspired to overthrow Walpole, — raised a popular clamour against his very virtues, — imitated and exceeded his worst vices, — and ended by hurrying the country into a war, merely to remove a minister.

From the overthrow of Walpole to the first administration of Pitt, the successive cabinets were constructed with a greater regard to family arrangements than to any definite principle of action. Those were the days when a Boscawen's argument was "we are seven": and when a Newcastle congratulated himself on his mercantile skill in purchasing *raw material*, — that is to say, buying the boroughs instead of bribing their representatives; which was, no doubt, a great improvement on Walpole's policy. The elder Pitt's accession to power was a disturbance of the family compact. He was forced into the Cabinet by the nation; — and he weakened, rather than strengthened, his position by entering into an alliance with the Duke of Newcastle.

George III. came to the throne resolutely determined to win back the power of which the Crown had been stripped by the great Whig families in the two preceding reigns. His natural ally in such a policy would have been Pitt; for that minister would have connected the king and the people, — and prevented the necessity for the formation of a court party hostile to the nation. But George III. was incapable of taking an enlarged view even of his own interests. Wretchedly educated, — trained to the secretiveness, suspicion and cunning of his mother's petty and exclusive clique, — with the bigotry and prejudice of that narrow circle stereotyped in a mind rendered obstinate by disease, — he sought great ends by dubious means, and was ever ready for some paltry object of pique or passion to peril the integrity of an empire. He came to the throne amidst a blaze of glories unparalleled in British annals. An empire had been won in the West; the foundations of another still more extensive had been laid in the East; the genius of Chatham had gained America; the abilities of Clive were winning India. It was at this moment, that a party in the Cabinet demanded that Britain should

of Bedford, and is obliged to his Grace for taking the trouble of communicating to him the measure of turning out Mr. Malone, already decided and in part executed. Had Mr. Pitt been consulted on a matter of this consequence, he should have doubted the expediency of such a step, and have thought that it required to be more maturely weighed."

The dismissal of Anthony Malone was ostensibly caused by his privately protesting on constitutional grounds against a Money Bill; which had originated in the Privy Council, and not in the Irish House of Commons. But his real offence was the resistance which he offered to a gross job. A pension of 800*l.* a year had been paid out of the Irish establishment to the Queen Dowager of Prussia, sister of George II.; and, on her death, the Duke of Bedford, then Lord Lieutenant, caused it to be transferred, in spite of Malone's strenuous opposition as Chancellor of the Irish Exchequer, to his wife's sister. It is singular that Lord John Russell should not have added this explanatory comment; for the matter was made the subject of several spirited resolutions by the Irish Parliament. It is, however, of some importance to observe that Pitt and the Duke differed on Irish affairs before the question of the peace was mooted. With the Duke's general reasoning on the question of peace we fully agree: —

"Many reasons induce me to believe our success against Martinico doubtful; but should it be otherwise, will this conquest, which must necessarily cost so many lives of our brave countrymen, and such immense sums of money (and which I suppose the sugar planters will no more desire should be retained by us than they did in relation to Guadaloupe), be the means of obtaining us a better peace than we can command at present, or induce the French to relinquish a right of fishery, which if they do must put a final blow to their being any longer a naval power, though possessing a coast in the Channel and the ocean, extending from Dunkirk to the frontiers of Spain and in the Mediterranean, from the frontiers of Spain to those of Italy. Indeed, my Lord, the endeavouring to drive France entirely out of any naval power is fighting against nature, and can tend to no one good to this country; but, on the contrary, must excite all the naval powers of Europe to enter into a confederacy against us, as adopting a system, viz. that of a monopoly of all naval power, which would be at least as dangerous to the liberties of Europe as that of Louis XIV. was, which drew almost all Europe upon his back."

But we have no evidence that Pitt ever entertained the insane project of converting the Atlantic into an "English Lake." His objection to the peace arose out of the equivocal conduct of Spain; and he regarded the proposed pacification as nothing better than a truce, during which the family compact would have enabled France and Spain to organize a joint course of action against the power of Great Britain. Pitt resigned because his colleagues would not believe in the hostile intentions of Spain; and the Duke of Bedford, who had been the leader of the incredulous, received an undesigned rebuke from his son, the Marquis of Tavistock, then at Florence: —

"Though we have as yet heard nothing from England, yet it is here beyond a doubt that Spain has begun hostilities. It seems probable (to me at least) that they may talk at least of a descent on our coasts. If this should be reported with any colour of truth, I hope you will consider how much my honour will suffer by my loitering in Italy when we are threatened with an immediate invasion. I own I have no real apprehensions of its being attempted, but the world, who knows my infatuation to the army, will be surprised to find me absent when there is an appearance, however small, of my being wanted. Besides my honour was engaged to the whole regiment when I left them, to return upon anything extraordinary happening."

Spain declared war; and soon had reason to repent her precipitation. The loss of Havannah

and the Manilla, the capture of her treasure ships, and the loss which her merchants suffered from the "sea-wasps," — as they whimsically designated the English privateers, — soon made the Cabinet of Madrid heartily sick of naval warfare; while the defeat of the army sent to invade Portugal showed that no compensation for these naval losses could be obtained on land. Bute, however, was resolved on peace; and at the end of the summer of 1762, the Duke of Bedford was sent to Paris to conduct the negotiations, and the Duke de Nivernois was at the same time received in England.

It is generally known that Junius accused the Duke of Bedford of having taken a bribe to grant favourable conditions to France. Let us at once declare that the charge was groundless. Avarice formed no part of the Duke's character; and his only error in the negotiations was allowing the Duc de Choiseul to discover his intense anxiety for peace. Neither can we find that he submitted to any unworthy compromises: — for he obtained better terms for the East India Company than they had demanded for themselves. Undoubtedly, the peace and its conditions were unpopular in England, — so much so that the Earl of Bute did not venture to defend the preliminaries in parliament. They were, however, sanctioned unanimously in the Lords, and approved by an immense majority in the Commons. Pitt's treatment of the peace and of the ministry was alike contumelious. Rigby's account of his conduct is graphic and characteristic: —

"Mr. Pitt came to the House on Friday, and approved of the plan of the army, wishing it had been still more numerous. His taking that part, which he did, against the strongest remonstrances of Lord Temple and his friends, prevented any opposition to the plan in the enclosed paper. In the course of what he said, which was that day rather gentle and pacific, he called the peace hollow, and not likely to be permanent: he afterwards called it an armed truce for ten years. He went out of his way to commend the Highlanders, upon whose behaviour he lavished great encomiums. On Monday he came to the House again, and fell most unmercifully upon George Grenville, who made rather a tedious digression from the Chancellor of the Exchequer's motion, in the doing which he treated Pitt's ideas of economy and national expense pretty severely. The other replied, and belaboured him with ridicule, and wit, and misrepresentation, beyond what I ever heard him do before. He served the whole body of the Tories in the same manner, pitying them for their understandings and their acquiescence; advising them not to be too much in a hurry to have done with him, as he called it, for he should certainly have them again, and very soon; that he had never given up his opinion to them, though they had theirs frequently to him, which he told them would be the way, too, that he should have them again; assuring them that all he was doing was for their good, though they were not yet sensible of it. George Grenville got up very warm to reply to him, when the other with the most contemptuous look and manner that I ever saw, rose from his seat, made the chairman a low bow, and walked slowly out of the House. In short, so much ingenuity and insolence I never saw or heard before."

Earl Bute's letter announcing his resignation is a very remarkable document; and to some extent it contradicts the views taken by Lord Brougham, in his 'Lives of British Statesmen,' and by Lord John Russell, in the editorial part of these volumes. He says, —

"I am now going to trouble your Grace for the last time, in all probability, on politics, as I shall be out of office and a private man before I can be honoured with any return; the subject I am going to touch forces me to write about myself much more than I wished to do, and for this reason I hope you will excuse it. To enter, therefore, into matters, I take the liberty of observing to your Grace, that when the Duke of Newcastle went out, and I found

Drop from her nerveless arm the shattered spear,
Close her bright eye, and curb her high career.

There are times when a peace is but a hollow truce, — and when a vigorous prosecution of war is the shortest road to the establishment of public tranquillity. Such considerations, however, are here beside the matter. The question in the Cabinet was not "war or peace," — but how they could best get rid of Mr. Pitt; whom all his colleagues feared and hated, — none more than the Duke of Bedford. There is published, without any explanation, a note from Pitt to the Duke, dated March 10, 1761, — which must not pass without comment.

"Mr. Pitt presents his compliments to the Duke

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myself under a necessity to accept my present situation, I did it with the utmost reluctance; and nothing but the King's safety and independency could have made me acquiesce in a way of life so opposite to every feeling; nor did I kiss the King's hand till I had received his solemn promise to be permitted to go out when peace was once attained.

(A.) Thanks to kind Providence and your Grace's abilities, that day is now come, and well it is so, for, independent of all other private considerations, the state of my health is such, and any constant application to business is declared to be so fatal to me, that I find myself under the unpleasant necessity of putting my much-loved sovereign in mind of his promise. I have done so, and after scenes that I can never forget, his tenderness for me has got the better of his partiality to my poor endeavours to serve him, and he approves my determination. (B.) Since I have often talked with his Majesty on the subject of a new administration, and he is come to the final resolution of putting the Treasury into Mr. Grenville's hands, as the only person in the House of Commons in whom he can confide so great a trust; Mr. Fox having taken the King's word when he first entered on the management of his affairs, that, the peace made, he might be permitted to go to the House of Lords. (C.) Three things the King is determined to abide by, and to make the basis of his future administration as they have been of his present. 1st. Never upon any account to suffer those ministers of the late reign who have attempted to fetter and enslave him ever to come into his service while he lives to hold the sceptre. (D.) 2dly. To collect every other force, and above all, that of your Grace and Mr. Fox, to his councils and support. (E.) 3dly. To show all proper countenance to the country gentlemen acting on Whig principles, and on those principles only supporting his government." (F.)

For the convenience of reference we have marked with letters of the alphabet some assertions sufficiently strange to require comment.

(A.) Most historians assert that Bute was designed to be Prime Minister from the moment of the King's accession;—and there is no doubt at all that old Newcastle was forced to resignation to make room for him. So far was Bute from regarding the vacancy of the Treasury as a dangerous contingency, that he had the ill-natured arrogance to compliment Newcastle on his retirement. The veteran statesman replied, with a spirit that marked his lasting ambition, "Yes, yes, my Lord, I am an old man; but yesterday was my birthday, and I recollected that Cardinal Fleury began to be Prime Minister of France just at my age." There is evidence also to show that before Newcastle's retirement, Bute was virtually at the head of the administration. He recalled his brother, Mr. Mackenzie, from Turin, and placed him over the government of Scotland;—he opened preliminary negotiations for peace through Virri and De Solar with the French government;—and his letters to the Duke of Bedford, during the negotiations, are written in a more authoritative tone than those of Lord Egremont, to whose department the business properly belonged. All these circumstances are inconsistent with the assertion that he accepted the office of premier provisionally, and for a temporary purpose. The Duke of Bedford was clearly persuaded that Bute had a more fixed tenure of office than any of the other ministers.

(B.) The assertion that the King "approved Bute's determination" is either absolutely false, or George III. must have been the greatest of hypocrites;—for he declared that he was deserted and betrayed by his favourite. Long after these events, the King spoke of Bute's conduct with bitter resentment; and would never consent to grant him a personal interview. This is not inconsistent with the general belief in Bute's secret influence. The party which he had formed under the name of "the King's friends" governed the Cabinet through the closet; and thus his prin-

ciples ruled when his person was disliked. There is no doubt that Bute resigned in a panic,—terrified by the popular clamour excited against the cider tax. M. Dutens, who was secretary to his brother, and intimately acquainted with all the secrets of the Bute family, says, "That he resigned because he was disgusted with the bustle of business, indignant at the behaviour of those who endeavoured to obtain his favour, at the baseness of some, and the duplicity of others." The transaction, however, is still involved in some mystery; which will only be perfectly dispelled by the publication of the Shelburne papers, should they ever see the light.

(C.) The ministerial changes are mis-stated. None of his colleagues knew of Bute's intention to resign until the day before it was publicly notified. Fox, whom Bute had designed to be his successor as Premier, reproached the Earl; and spoke of Lord Shelburne, who had conducted the negotiations between him and Bute, as "a perfidious and infamous liar." Twenty years later, this feud led to the ruin of the Whig party; when Charles James Fox, yielding to hereditary animosity, entered into a coalition with Lord North rather than submit to Lord Shelburne as premier.

(D.) The exclusion was aimed against the Duke of Newcastle and Mr. Pitt;—but within a few months after the letter was written, Bute entered into some mysterious negotiations with both, for the purpose of forming a new ministry.

(E.) Bute was mistaken in supposing that the Bedford party was very closely united with Fox. Rigby, whom Junius and D'Israeli have combined to immortalize, was their centre of union. The Duke of Bedford had paid the debts of this boon companion,—brought him into Parliament for Tavistock,—taken him to Ireland as secretary,—appointed him Master of the Rolls,—and laboured hard to have him chosen Speaker of the House of Commons in England. The last was too much even for Rigby's modesty;—he begged his patron to desist from his efforts. Rigby's intimacy with Fox was convivial rather than political; and by Fox it was mistaken for a sincere private friendship. In a poem privately printed, Fox, then Lord Holland, thus refers to the treatment which he had received from the Bedford party,—and especially from Rigby:—

Slight was the pain they gave, and short its date;
I found I could not both despise and hate.
But Rigby, what did I for thee endure?
Thy serpent's tooth admitted of no cure.
Lost com'g's, never-thought-of without tears!
Last-promised hope of my declining years!
Oh! what a heavy task 'tis to remove
The accustomed ties of confidence and love!
Friendship in anguish turn'd away her face,
While cunning Interest sneer'd at her disgrace.

Walpole thus tells the story:—"In the height of his quarrel with Shelburne and Calcraft, Fox, walking along St. James's Street, met and stopped Rigby's chariot, and, leaning on the door of it, began to vent his complaints; when the other, unprovoked and unconcerned in the dispute, interrupted him with these stunning sounds:—'You tell your story of Shelburne; he has a damned one to tell of you. I do not trouble myself which is the truth.' And, pushing him aside, ordered his coachman to drive away. From that moment Rigby became the enemy of Fox." There is some reason for conjecture that Rigby and the other dependents on the Duke of Bedford expected to see his grace placed at the head of the administration, and blamed Fox for allowing George Grenville to become premier. But the real secret of the transaction remains still unpublished in the Shelburne papers.

(F.) This paragraph is only remarkable for its insincerity. Bute detested Whig principles; and a favourite object of his policy was to reconcile the Jacobites to the House of Hanover.

The Duke of Bedford accepted the office of President of the Council, under George Grenville; and, thus formed part of the unhappy Ministry which alienated the American colonies, and risked the safety of the throne, to gratify petty and personal resentment in crushing Wilkes. The King and his Ministers soon quarrelled: and on the 12th of June, 1765, the Duke of Bedford sought an audience with his Majesty; of which the following minutes have been preserved:—

"Minutes of Matters to be mentioned to the King on Wednesday, June 12, 1765.

"The ecclesiastical affairs of Canada, upon which a Committee of Council is to meet on Thursday, and for which I have staid near London till this time, though I had the King's leave to go to Woburn, for which place I propose to set out on Thursday night for a month at least, until the business of the Council Board shall again call me to town. To beg leave to recapitulate to the King, before my departure, what has passed between him and his ministers, from the time he avowed his design of changing his administration to our being called back again to resume our functions. Countenance and support was promised. Has it been observed? On the contrary, have not all those who are our most bitter enemies been countenanced by the King? And have not we and our friends met with a direct contrary treatment? Is not the King, in his retirement, beset with our avowed enemies? Is not the Earl of Bute representing the ministers in a bad light to the King, either by himself or his emissaries, interfering at least indirectly in public councils? Does not this favourite, by interfering in this manner, and not daring to take a responsible employment, risk the utmost hazard to himself (sic in the original), and, which is of more consequence, risk the King's quiet and the safety of the public? What must be the opinion of the public here, and of Europe in general? To beseech the King to permit his authority and his favour and countenance to go together; and, if the last can't be given to his present ministers, to transfer to others that authority which must be useless in their hands, unless strengthened by the former. We think ourselves unfortunate in having lost his good opinion; but are conscious of our own good intentions, and that his Majesty is misled by misrepresentations."

Junius says that at this interview "the Duke repeatedly gave the King the lie, and left him in convulsions." Walpole's Memoirs confirm this account; adding that the King said, "if he had not broken out into the most profuse sweat, he should have been suffocated with indignation." Lord Brougham, however, denies the whole story; and pours forth a storm of invective against Junius and all anonymous writers, which is exceedingly like

—an ocean into tempest tossed
To waft a feather or to drown a fly.

The minutes themselves imply the charges of "duplicity, baseness, falsehood, treachery, and hypocrisy,"—however disguised by courtly phrases; and, in the heat of discussion, it is not unlikely that the Duke may have gone beyond the discreet terms of his minutes. The Duke himself records that the interview was "very unsatisfactory to him";—the King undoubtedly complained that "he had been personally insulted;"—how, then, can Lord Brougham declare that the whole was the malicious invention of an anonymous libeller? At the very worst, Junius was only guilty of exaggeration.

Lord Brougham is more successful in defending the Duke from the charges of penurious treatment of his son and cowardice on a race-course, brought against him by Junius. But who now cares for such charges? They would have rested in quiet oblivion had not Lord Brougham revived them for refutation. We shall not inquire into their truth or falsehood:—why should we enter the sepulchre and disturb the mouldering dead, merely to prove that mortals are dust and corruption? The probable

cause of Junius's hostility to the Duke of Bedford was the Duke's opposition to the Ministry of the Earl of Chatham,—an opposition entirely founded on the Earl's refusal to accept the terms which the Duke demanded as the price of his support. Let us see what those terms were, as stated by the Duke himself:—

"The result of the whole was: Master of the Horse, Lord Gower; one of the Post-masters, Lord Weymouth; Cofferer, Mr. Rigby; one of the earliest blue garters, Duke of Marlborough. This last I desired might be, as he himself demanded on a positive promise, the very next, except the Duke of Cumberland's, which he waived out of delicacy to the Royal Family. My ultimatum was besides what was agreed to, an immediate employment for Mr. Thynne: Mr. Brand's peerage, whenever any new peers should be made. My most ardent wishes for Lord Lorne to be made a peer. Earl of Essex to be at least reinstated. Mr. Keck the same. The remainder of our friends, who had suffered on our account, to be replaced, *pari passu*, with others. I named Mr. Vernon and Mr. Neville. The only favour for myself, that my son should be called to the House of Peers. I mentioned Lord Sandwich as one who might be of use to the King's affairs. I mentioned Lord Scarsdale as one who would be glad (at a proper time) to receive some mark of the King's favour."

It is no wonder that George III. called these proposals "extravagant." But, though they were rejected by the Earl of Chatham, they were to a great extent accepted by the Duke of Grafton:—and thus the Duke of Bedford, without taking office himself, established a Ministry which, with little alteration, lasted nearly twenty years, and rendered those years the most calamitous and disgraceful to be found in the annals of our country.

Lord John Russell has fully proved that his ancestor was amiable in private life, strictly honourable in the fulfilment of engagements, and rigid in the performance of duties;—but he neither proves, nor tries to prove, that he was an able statesman or a consistent politician. He headed a small and hungry party; and joined in the scramble to obtain good things for them, though he sought nothing for himself. On the whole, it may be said of him, "*Bonum virum facile dixeris, magnum libenter.*" The letters add less to our store of information, respecting the ministerial vicissitudes between the accession of George III. and the formation of Lord North's Cabinet, than we expected. So far as they go, they tend to confirm the accuracy of Horace Walpole's Memoirs of the period; and, to us at least, prove that Walpole was more minutely informed and far less prejudiced than is generally supposed. His dislike of the Bedford party was not unreasonable, when we consider how grasping was their ambition, and how rich the rewards claimed for such persons as Lords Gower and Weymouth, Lord Sandwich, Rigby, and others of the same class. If the Duke himself has been sometimes unfairly treated, it must be borne in mind that he was not the first—nor will he be the last—of statesmen whom acquiescence has rendered responsible for the conduct of followers and associates.

Milton's Paradise Lost (in Phonotypes).
Phonotypic Journal, 1846. Pitman.

It is a singular anomaly in the history of intellectual development, that, while every department of positive science and system of philosophy have been prosecuted and agitated in modern Europe, so little earnest and continuous attention has been bestowed upon language,—the instrument of all science, the medium of all literature, the very basis of civilization. If a correct logic be necessary in inductive reasoning, and a sound method indispensable in the investigation of natural pheno-

mena, a philosophical system of language is still more important and a more catholic necessity.

The whole tribe of languages admit of a very simple and primary classification,—viz. hieroglyphic and phonetic. The first is purely symbolic, and uses signs to express *ideas*. The second is founded on the alphabetic principle, and uses signs to represent *sounds*,—which recall the ideas to which they are wedded when pronounced or read off the written page. The first is the more obviously natural method, and was probably the first in use. The other is, however, the simpler and more effective instrument. Diodorus Siculus informs us that both systems obtained in Egypt; and that the hieroglyphic was principally made use of by the caste of priests (as being extremely difficult to acquire) to conceal their mystic knowledge and recondite theogony. The less difficult they taught the common people,—a fatal mistake, which says little for the sagacity of the Egyptian intellect:—the relative value of these different systems of communicating intelligence has not yet been morally and politically appreciated. The first is vast, unwieldy, and almost unuseable. The other is plastic and expressive. Quiescence or activity respectively characterizes the nations which have adopted the one or the other. China, with its stationary civilization and unprogressive literature—Western Europe, with its revolutionary intellect and conquering science—are the true exponents of the forces which lie beneath the two methods.

The Teutonic languages, of course, belong to the great class of alphabetic tongues; but a departure, more or less, from the normal principle has taken place in each,—and in none more than in English. The last has departed so widely from the purely phonetic character, that out of 70,000 words in its vocabulary, not more than 70—or 1 in 1,000—are pronounced precisely as they are spelt. How few persons, even of those most practised in reading and writing, are there who can spell correctly every one of these 70,000 words! Yet if they were really, as they are ostensibly, phonetically represented, there could arise no doubt. The elements of the pronunciation would combine, with the ease and completeness of chemical affinities. As it is, the vocabulary is a work of memory. Each word must be made a separate subject of study; and hence, a life becomes too short for the acquirement of the whole. The same difficulties attend most of the other European tongues.

The phoneticization of language is, however, more than a mere possibility; and the adoption of a science of phonology at least perfect in theory, and in practice felicitously adapted to the purposes of life, is not the idle dream of the speculative student. "We have here," says Sir John Herschel, speaking of an analysis of his own, "the fewest letters with which it is possible to write English. But, on the other hand, with the addition of two or three more vowels and as many consonants, every known language might probably be effectually reduced to writing, so as to preserve an exact correspondence between the writing and pronunciation, which would be one of the most valuable acquisitions not only to philologists, but to mankind; facilitating the intercourse between nations, and laying the foundation of the first step towards a universal language,—one of the great desiderata at which mankind ought to aim by common consent." The works which we have placed at the head of this article are indications of another earnest attempt, which has been for some time in progress, to achieve that reform in the representation of our language to which many eminent philologers

have marshalled the way. Some account of the views which—by lectures, and class-teaching, and a journal of their own, and publications like that whose title stands first at the head of this article—these logical reformers are seeking to enforce, may be worth bringing under the notice of our readers.

At the head of this new movement, is Mr. Isaac Pitman, of Bath. His attention was directed, it seems, to the anomalies of our alphabetic system, by the elaboration of a method of *short-hand* of which he is the inventor. Without any acquaintance (as he himself states) with the labours of others in the same field, he had been induced to reject the Roman alphabet as inadequate to represent the sounds of our mother tongue; and adopted as the basis of his short-hand system, the best analysis of vocal sound that he could obtain. Much time and labour were expended in perfecting this analysis; but when it was complete, it was at once evident, says Mr. Pitman, that a system which so simplified written, would answer the same purpose for printed, language. Many experiments were consequently, made; and after four years have been consumed in getting the best forms of type and improving the subsidiary details of the system, "*Paradise Lost*" is issued as the first legitimate work from the phonetic press.

The phonological science of Mr. Pitman is based upon the assumption that the primary aim of orthography is to express the *sound* of words, and not their histories. The etymological relation of a word has no influence upon its pronunciation; and, therefore, according to the normal alphabetic theory, ought to have none upon the spelling. The pronunciation and the representation should exactly coincide. To effect this, a new alphabet was required—the Roman one being notoriously faulty—containing as many letters as there are simple, indivisible sounds in the language. The detection and classification of these primary sounds were the first processes, and led to the following result. The voice (in so far as the enunciation of English is concerned) has but *twenty* radical elements;—viz., six vowels, two coalescents, one aspirate, and eleven consonants. The six pure vowels, however, have each a short sound, which it is considered expedient to represent by a separate letter. Eight of the consonants have also a heavier sound;—thus *F* is deepened into *V*; *T* into *D*, &c. Besides these, it is deemed expedient to use separate but complex letters to express four of the most frequently recurring diphthongs:—making, in the whole, *forty* distinct letters. Without the type for the new characters introduced, we can only exhibit the precise result of this analysis and classification by giving well-known words in which these primary sounds occur. We copy them from the *Phonotypic Journal*:—

VOWELS.				DIPHTHONGS.			
1	and 2	<i>Eat</i>	<i>it</i>	13	<i>ice</i>		
3	"	<i>a</i>	<i>age</i>	14	<i>oil</i>		
4	"	<i>o</i>	<i>oh</i>	15	<i>out</i>		
5	"	<i>u</i>	<i>uh</i>	16	<i>ue</i>		
6	"	<i>i</i>	<i>ih</i>				
7	"	<i>o</i>	<i>oh</i>				
8	"	<i>u</i>	<i>uh</i>				
9	"	<i>o</i>	<i>oh</i>				
10	"	<i>u</i>	<i>uh</i>				
11	"	<i>o</i>	<i>oh</i>				
12	"	<i>u</i>	<i>uh</i>				
ASPIRATE—19				17	<i>et</i>	18	<i>ect</i>
CONSONANTS.				LIQUIDS.			
20	"	<i>ro</i>	<i>ro</i>	36	<i>for</i>		
21	"	<i>ro</i>	<i>ro</i>	37	<i>for</i>		
22	"	<i>ro</i>	<i>ro</i>				
23	"	<i>ro</i>	<i>ro</i>				
24	"	<i>ro</i>	<i>ro</i>				
25	"	<i>ro</i>	<i>ro</i>				
26	"	<i>ro</i>	<i>ro</i>				
27	"	<i>ro</i>	<i>ro</i>				
28	"	<i>ro</i>	<i>ro</i>				
29	"	<i>ro</i>	<i>ro</i>				
30	"	<i>ro</i>	<i>ro</i>				
31	"	<i>ro</i>	<i>ro</i>				
32	"	<i>ro</i>	<i>ro</i>				
33	"	<i>ro</i>	<i>ro</i>				
34	"	<i>ro</i>	<i>ro</i>				
35	"	<i>ro</i>	<i>ro</i>				

These forty primary and compound sounds are represented by forty distinct letters,—and in combination are considered equal to the perfect vocalization of each and every English word. It is obvious, that an alphabet of forty letters cannot be expressed by the old twenty-six types,

even if powers—
language—
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Two pr—
the so—
to phot—
possible—
To arbit—
demand—
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solved i—
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The pho—
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it is be—
gence n—
word i—
erring—
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A sys—
advanta—
readers—
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tongue;—
as conta—
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of a tho—
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tion of—
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matur—
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cultivat—
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be mad—
the chil—
much so—
In truth—
safe pla—
his way—
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The supply—
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ralities—
pare for—
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wholeso—

even if these had distinct and well-ascertained powers—which, however, every student of the language too well knows they have not. New forms of letters have, therefore, been invented, to supply the new sounds with typical exponents. Two principles are asserted to have presided at the selection of the new types;—rigid adherence to phonetic truth and as little alteration as possible in the appearance of the printed page. To arbitrate between these somewhat conflicting demands has been the great problem with the phonologists. They believe that they have solved it; and have obtained an alphabet representing the radical elements of speech, true to all the requisitions of science, and practically adapted for all the purposes of life.

The object supposed to be achieved by this phonetic method of printing is principally educational. The years now devoted to learning to read and spell will be, it is promised, commuted to months. On the phonetic plan, it is believed that a man of ordinary intelligence might learn to spell and pronounce every word in the English language with the unerring certainty of the rhetorician, in three months.

A system, which even plausibly offers such advantages is not unworthy the inquiries of our readers. But the philosophical ambition of the phonotypists has far wider limits. They do not merely aim at the phonetization of the English tongue; but, regarding their analysis of sounds as containing the radical elements of all speech, hope finally thereby to make English the nucleus of an universal language.—They state, we may add, that 150,000 copies of the system have been sold; thousands of persons in Great Britain and America been taught the art; and that the corresponding society numbers upwards of a thousand members.

Aunt Carry's Ballads for Children. By the Hon. Mrs. Norton. With Illustrations by John Absolon. Cundall.

THE many advantages which the rising generation are to have over their fathers begins in the cradle. A class of books intended to take the infant fancy captive by means which the maturer taste need not disdain is rapidly replacing the ancient literature of the nursery; and childhood more advanced has its sympathies cultivated by agencies which, at the same time, are insinuating the foundations of intellectual refinement. If the economy of life is to be begun at its very threshold, the earliest addresses to the human perception should indulge in nothing that the child may have afterwards to unlearn; and the picture-book or toy, while fulfilling its first reasonable condition of entertainment, should contain the principles of taste or the lessons of knowledge. There is nothing in all this too grave for the occasion. The true may be made quite as amusing as the false; and the child begins to appropriate his inferences much sooner than may be commonly suspected. In truth, no one can say how soon—and the safe plan is to keep all pernicious ones out of his way from the hour when his eyes are opened. The "aesthetic" of childhood begins to evolve itself very early.

The present gift season has been rich in the supply of books designed to make this sort of address to the dawning and growing apprehensions of the young;—but this book of Mrs. Norton's is the flower of them all. It consists of two tales, 'The Adventures of a Wood Sprite' and 'The Story of Blanche and Brutin'; the last conveying just one of those moralities which it has long been the habit to prepare for youthful digestions,—but in a form of administration better calculated to enforce the wholesomeness of the food. The first is a far

more graceful affair;—in language as musical as, and far more refined than, ever conveyed the moral of a fairy tale, introducing the young imagination to some of the natural poetry by which the outer world is haunted, while appealing to its human affections:—

Once on a time, on a summer's day,
When mowers were tossing the new made hay,
And children were playing in garden bowers,
And butterflies flitting among the flowers,
And dragon-flies darting here and there,
All gold and green in the sunny air:
A Hawthorn tree, that so long had stood
Its trunk was all gnarled and knotted wood,
And its bark half covered with lichen and moss,
Was cut down, to make a new path across
The gentleman's lawn where it sheltered so long
The Tom-tit's nest and the Robin's song:
Woe is me! Ah! woe is me,
A Wood-sprite lived in that Hawthorn tree!

Escaping from the fall of her home, the fairy—

Kept away
All the morning and all the day;
But when the sun had set in the West,
And every bird was asleep in its nest,
And little children were lying warm,—
The least of all on the nurse's arm,
And the others in cots, and cribs, and beds,
With cozy pillows beneath their heads:
Back the poor little Wood-sprite came,
Weak and weary, sick and lame;
Back she came, in the pale moon's light,
And sat there crying and sobbing all night!
Round and round the stump of the tree
Where her happy home used once to be
She wandered; sorrowful, faint, forlorn,
Till the sun rose up for another morn.

Then, the homeless spirit is driven to become a solicitor to the friends of her happier days:—

The proud Wood-sprite in the stately Beech,
Made her a haughty angry speech,
Wondering how she could dare to apply
To a tree so gracefully tall and high:
The strong Oak gave her leave to creep
Into his huge old trunk, to sleep,
While his daughters went to dance and play;
But when they returned, she must wend her way:
The rustling Poplars, whose gray leaves quiver,
The sharp-leaved Willows, down by the river,
The soft green Limes (those honeyed trees,
Where in June you hear the murmuring bees),
The stiff Scotch Fir, whose brown trunk shines
So golden bright when the sun declines,
The silver Birch and the gentle Larch,
The Sycamore with its stately arch,
The Elm, and the lovely Mountain Ash
Which bends where the falling torrents dash,
With its fan-like leaves so long and light,
And its bunches of berries red and bright,
Each and all forsook her, although
They told her they loved her, long ago,
When her white May-flowers scented the breeze
And made the air pleasant to all the trees:
When the Hawthorn tree was not yet cut down,
And the little Wood-Sprite had a home of her own!

Yet she did pretty well, till Winter came.
Humble and lowly, she took with shame
Whatever shelter the trees would give
To help her without a home to live.
But one wild night, in a cold November,
(Oh! night, whose grief she must ever remember!)
When the whistling wind howled cold and loud,
And the moon was hid in a mass of cloud,
And the sudden gusts of the driven rain
Beat like hail on the window-pane,
In that drear night of darkest horror,
The Wood-sprite found, with anxious terror,
Every tree was shut and closed;
And of all the fairies who there reposed
Not one would spare her a jot of room;
They left her, at last, to her dreadful doom!
The strong wind carried her off the ground,
Beat her, and hurled her, and swung her round;
Lifted her up in the shaly air;
Wafted her here and drifted her there;
In vain she struggled, with piercing shriek,
The wind was mighty, and she was weak;
Out of the wood, away it bore her,
Where valley and hill lay stretched before her,
Over the villages, over the towns,
Over the long smooth Dorsetshire downs,
Many a breathless terrified mile,
Till, past even Weymouth and Portland Isle,
Woe is me! Ah! woe is me,
The little Wood-sprite was blown out to sea!

Carried by mermaids to the Isle of Wight,—rescued by the wood-spirit of the Firs growing on Fairy Hill in that island,—and carried by him, on the sails of the Queen's Yacht, to Windsor Park,—the Fairy of the felled Hawthorn finds a new home, at last, in the hollow of an old Oak, there, large enough to lodge fifty wood-sprites:—

And there she lives; and if you could know
The moment, exactly, you ought to go,

And could just get leave to be out at night,
You might see them dance in the clear moon's light;
Where they hop, and leap, and frisk, and spring,
And mark the grass with a Fairy Ring!
And then comes the moral for human application:—

And let all kind gentlemen warning take
For this poor little Wood-sprite's mournful sake,
And when any new paths are marked and planned,
And the woodman comes with his axe in his hand,
To cut down some Hawthorn that long has stood,
And drive its Fairy out in the wood,
Let him have strict orders to plant anew
A young tree, near where the old tree grew,
To shelter the sprite from day to day,
That she may not by storms be blown away.

The illustrations by Absolon are as graceful as the fairy tale—excellent in design and drawing, and exceedingly well printed in colours. The book altogether will tempt purchasers older than the class to which it is addressed.

The Lives of the Lord Chancellors and Keepers of the Great Seal of England, &c. By John Lord Campbell. Vols. IV. and V.

[Second Notice.]

Lord Campbell opens his fifth volume with the biography of Lord Hardwicke; whom he terms "the most consummate judge who ever sat in the Court of Chancery." This son of a Dover attorney was little indebted to external circumstances for his elevation. "It is curious to observe," says the noble author, "that the three greatest Chancellors after the Revolution were the sons of attorneys, and that two of them had not the advantage of a university education." So narrow were the means of the Yorke family, that young Philip, the future Chancellor, was articled to an attorney in Brooke Street, Holborn, without a fee. His master's wife, it appears, took advantage of this circumstance to impose upon him extra-professional services; from which he contrived to emancipate himself as follows:—

"But his mistress, a notable woman, thinking she might take such liberties with a *gratis clerk*, used frequently to send him from his business on Covent errands, and to fetch in little necessities from Covent Garden and other markets. This, when he became a favourite with his master, and intrusted with his business and cash, he thought an indignity, and got rid of it by a stratagem, which prevented complaints or expostulation. In his accounts with his master, there frequently occurred, 'coach-hire for roots of celery and turnips from Covent Garden, and a barrel of oysters from the fishmonger's, &c.'; which Mr. Sal-keld observing, and urging on his wife the impropriety and ill housewifery of such a practice, put an end to it."

Lucky accidents—among which may be reckoned his marriage with a lady of good connexions, and the favour of Lord Macclesfield—furnished a fair stage for the talents and acquisitions of Mr. Yorke. Through Parker, he got into Parliament—through Parker, became Solicitor-General; but his own merits alone raised him to the woolsack. His persevering and comprehensive study of the law in all its branches was at once the foundation of his judicial eminence and the reason why his rapid and brilliant promotion inspired no envy. Where none could pretend to be a competitor, none could have ground for jealousy. But the Chancellor's head was better than his heart. He had no generosity of mind or liberality of sentiment; and retained through life the vulgarity of his early years:—

"The stately and ceremonious reception of his visitors on a Sunday evening," says Cockney, "was insipid and disgusting in the highest degree. Stranger as he was to the life and habits of country gentlemen, he treated them with insulting inattention and hauteur. Came they from ever so great a distance, either to visit his Lordship or to see his place, their horses were sent for refreshment to the "Tiger," a vile inn near half a mile distant, as I have experienced more than once. He submitted, indeed, like other Lords, sometimes to entertain the natives,

but with that visible and contemptuous superiority as disgusted rather than obliged them. When in high good humour, he had two or three stock stories to make his company laugh, which they were prepared and expected to do. One was of his bailiff Woodcock, who, having been ordered by his lady to procure a sow of the breed and size she particularly described to him, came one day into the drawing-room, when full of great company, proclaiming, with a burst of joy he could not suppress, "I have been at Royston fair, my Lady, and got a sow exactly of your Ladyship's breed and size." He also used to relate an incident that occurred to him in a morning ride from Wimple. Observing an elegant gentleman's house, he conceived a wish to see the inside of it. It happened to be that of Mr. Montague, brother to Lord Sandwich, who, being at home, very politely, without knowing his Lordship, conducted him about the apartments, which were perfectly elegant; and expatiated on the pictures, some of which were capital. Among these were two female figures, beautifully painted, in all their native naked charms. "These ladies," says the master of the house, "you must certainly know, for they are most striking likenesses." On the guest's expressing his perfect ignorance, "Why, where the devil have you led your life, or what company have you kept," says the Captain, "not to know Fanny Murray and Kitty Fisher, with whose persons I thought no fashionable man like you could be unacquainted?" On taking my leave, and saying, "I should be glad to return his civilities at Wimple," what surprise and confusion did he express on his discovering that he had been talking all this badinage to Lord Hardwicke!"

After this great Judge comes Robert Henley, Earl of Northington,—who became Lord Chancellor in 1761. Of this worthy we have the following anecdote, which is the only interesting thing relating to him:—

"He took the earliest opportunity to avail himself of the partiality of the reigning monarch, by asking his permission to discontinue the evening sittings in the Court of Chancery on Wednesdays and Fridays. George III. made a good story, which he used to tell for the rest of his reign, of what passed between him and his Chancellor on this occasion. 'I asked him,' said his Majesty, 'his reason for wishing that these sittings should be abolished?' 'Sir,' answered he, 'that I may be allowed comfortably to finish my bottle of port after dinner; and your Majesty, solicitous for the happiness of all your subjects, I hope will consider this to be reason sufficient.' The permission was graciously accorded—we may suppose an explanation being added that *post-prandium* sittings were becoming generally unpopular, and were unsuited to the changed manners of society."

The career of Lord Camden, a good man and an able judge, interests principally the lawyer and the politician. The noble stand which he made for the rights of jurymen is well known:—as are his conduct in the case of Wilkes, and his independence of the Court; and it is pleasing to observe that his private character nobly supported his public professions. But he was no favourite of literary men;—whom he seems to have wholly disregarded. He was not insensible, however, to the merits of Garrick:—

"He was not a member (I should have been glad to have recorded that he was) of the Literary Club, and he never seems to have been intimate with Johnson or Goldsmith, or any of the distinguished authors of his day. 'Goldsmith, in his diverting simplicity, complained one day, in a mixed company, of Lord Camden. 'I met him,' said he, 'at Lord Clare's house in the country, and he took no more notice of me than if I had been an ordinary man.' The company having laughed heartily, Johnson stood forth in defence of his friend. 'Nay, gentlemen,' said he, 'Dr. Goldsmith is in the right. A nobleman ought to have made up to such a man as Goldsmith, and I think it is much against Lord Camden that he neglected him.'—However, we learn likewise from the inimitable Boswell that Lord Camden was on a footing of great familiarity with him 'whose death eclipsed the gaiety of nations.' 'I told him,' says this prince of biographers, 'that one morning when I went to breakfast with Garrick, who was very

vain of his intimacy with Lord Camden, he accosted me thus:—"Pray now did you—did you meet a little lawyer turning the corner, eh?" "No, sir," said I, "Pray what do you mean by the question?" "Why," replied Garrick with an affected indifference, yet as standing on tip-toe, "Lord Camden has this moment left me. We have had a long walk together." "JOHNSON. Well, sir, Garrick talked very properly. Lord Camden was a LITTLE LAWYER to be associating so familiarly with a player."—But in another mood Johnson would have highly and deservedly praised the LITTLE LAWYER for relishing the society of a man who was a most agreeable companion, and of high intellectual accomplishments, as well as the greatest actor who ever trod the English stage."

After that accomplished man and able lawyer Chancellor Charles Yorke, and that nonentity (for such, accidents excepted, he was) Lord Bathurst, we come to Lord Thurlow: whose character, be its political claims to our scorn or respect what they may, furnishes the most interesting of the memoirs in the volumes before us. This son of an obscure Norfolk clergyman could little foresee the eminence which awaited him. Apparently disliking study (for there can be little doubt that he must have passed many hours among his books, unknown to his most intimate companions), addicted to lounging and frivolous pursuits, he affected the character of an idler even after he was called to the bar (1754); and consequently his progress was slow. His poverty, too, was great:—

"It is even said that the future Chancellor, although he practised a laudable economy, was actually reduced to the following stratagem to procure a horse to carry him round the circuit: He went to a horse-dealer, and said to him that he wished to purchase a good roadster—price being no object to him—but that he must have a fair trial of the animal's paces before he concluded the bargain. The trial being conceded, he rode off to Winchester, and having been well carried all the way round, but still without any professional luck, he returned the horse to his owner, saying that 'the animal, notwithstanding some good points, did not altogether suit him.'"

Like many other public men, Thurlow owed his rise to accident. Being fond of "gladiatorial discipline,"—in which, indeed, he was a match for Johnson, and on which he was fain to rest all his hopes of future distinction,—he frequently attended Nando's Coffeehouse—then much celebrated both for good company and good punch. There, as often elsewhere, he delighted to bear away the palm of triumph in contests which could bring him no other advantage:—

"On the evening in question, a friend of his at the English bar strongly applauded the judgment against the supposed heir of the house of Douglas. For this reason, probably, Thurlow took the contrary side. Like most other lawyers he had read the evidence attentively, and in a succinct but masterly statement he gave an abstract of it to prove that the claimant was indeed the genuine issue of Lady Jane and her husband,—dexterously repelling the objections to the claim, and contending that there were admitted facts which were inconsistent with the theory of the child being the son of the French rope-dancer. Having finished his argument and his punch, he withdrew to his chambers, pleased with the victory which he had obtained over his antagonist, who was no match for him in dialectics, and who had ventured to express an opinion upon the question without having sufficiently studied it. Thurlow, after reading a little brief for a motion in the King's Bench, which his clerk had received in his absence, went to bed, thinking no more of the Douglas cause, and ready, according to the vicissitudes of talk, to support the spuriousness of the claimant with equal zeal. But it so happened that two Scotch law agents, who had come up from Edinburgh to enter the appeal, having heard of the fame of Nando's, and having been told that some of the great leaders of the English bar were to be seen there, had at a side

table been quiet listeners of the disputation, and were amazingly struck with the knowledge of the case and the acuteness which Thurlow had exhibited. The moment he was gone, they went to the landlady and inquired who he was? They had never heard his name before; but finding that he was a barrister, they resolved to retain him as junior to prepare the appellant's case, and to prompt those who were to lead it to the bar of the House of Lords. A difficulty had occurred about the preparation of the case, for there was a wise determination that, from the magnitude of the stake, the nature of the question, and the consideration that it was to be decided by English law Lords, the *plaidoyer* should be drawn by English counsel, and the heads of the bar who were retained—from their numerous avocations—had refused to submit to this preliminary drudgery. Next morning a retainer, in 'Douglas v. The Duke of Hamilton,' was left at Thurlow's chambers, with an immense pile of papers, having a fee indorsed upon them, ten times as large as he had ever before received. At a conference with the agents (who took no notice of Nando's), an explanation was given of what was expected of him—the Scotchmen hinting that his fame had reached the 'Parliament House at Edinburgh.' He readily undertook the task, and did it the most ample justice, showing that he could command, upon occasion, not only striking elocution, but patient industry. He repeatedly perused and weighed every deposition, every document, and every pleading that had ever been brought forward during the suit, and he drew a most masterly case, which mainly led to the success of the appeal, and which I earnestly recommend to the law student as a model of lucid arrangement and forcible reasoning."

For this service, a member of the Douglas family, the old Duchess of Queensberry, obtained him a silk gown (1761); and not long afterwards he was brought into Parliament for Tamworth. In 1770, he became Solicitor-General; and as he clearly allied himself with the ruling party he that party which or what it might, he could scarcely fail to arrive at the highest objects of his ambition. In 1778 he became Lord Chancellor:—

"He was tolerably well qualified to preside in the Court of Chancery from his natural shrewdness, from the knowledge of law which he had acquired by fits and starts, and from his having been for some years in full practice as an equity counsel. But he had never devoted himself to jurisprudence systematically; he was almost entirely unacquainted with the Roman civil law, as well as with the modern codes of the continental nations, and, unlike Lord Nottingham, Lord Hardwicke, and the Chancellors whose memory we venerate, upon his elevation to the Bench he despised the notion of entering upon a laborious course of study to refresh and extend his juridical acquirements. Much engrossed by politics, and spending a large portion of his time in convivial society or in idle gossip with his old coffee-house friends, he was contented if he could only get through the business of his Court without complaints being made against him by the suitors, or any very loud murmurs from the public. Permanent fame he disregarded or despised. He was above all taint or suspicion of corruption, and in his general rudeness he was very impartial; but he was not patient and pains-taking; he sometimes dealt recklessly with the rights which he had to determine, and he did little in settling controverted questions or establishing general principles. Having been at the head of the law of this country for near thirteen years, he never issued an order to correct any of the abuses of his own Court, and he never brought forward in parliament any measure to improve the administration of justice."

Thurlow's political tergiversations were many and grievous. Most readers, for example, are acquainted with his double dealing in regard to the Regency Bill; when his understanding with the Prince of Wales's party in opposition to his colleagues in the Ministry was converted into such a vehement attachment for his sovereign when that sovereign's recovery was no longer doubtful:—

"Accordingly the next time the subject was brought

forward having the name of the will calamity upon the neck see livered voice, this was tears. to twenty-to the British this calamity (mont) I pressed tion of from the persona ness from my Lord debt of which he his Maj MAY M' on the his inhu you! It is tireme quentl prosec less kr ascend Thoug voice, eye-br thing him: "La Ealing but at Tooke having Attorn greatest this did were in there, Charles Tooke I had of com had e if at al grumb top-sa voice of the fir much himself was v petual as con had es posed becha his ab to ride with before questi chanc ex-par compa sitting on the Wh no fl cal ad a bol much qualia tured

forward in the House of Lords, the Duke of York, having made a very sensible speech, renouncing, in the name of his brother, any claim not derived from the will of the people, and lamenting the dreadful calamity which had fallen upon the royal family and upon the nation,—the Lord Chancellor left the woolsack seemingly in a state of great emotion, and delivered a most pathetic address to the House. His voice, broken at first, recovered its clearness,—but this was from the relief afforded to him by a flood of tears. He declared his fixed and unalterable resolution to stand by a Sovereign who, through a reign of twenty-seven years, had proved his sacred regard to the principles which seated his family on the British throne. He at last worked himself up to this celebrated climax:—“A noble Viscount (Stourmont) has, in an eloquent and energetic manner, expressed his feelings on the present melancholy situation of his Majesty,—feelings rendered more poignant from the noble Viscount's having been in habits of personally receiving marks of indulgence and kindness from his suffering Sovereign. My own sorrow, my Lords, is aggravated by the same cause. My debt of gratitude is indeed ample for the many favours which have been graciously conferred upon me by his Majesty; AND WHEN I FORGET MY SOVEREIGN, MAY MY GOD FORGET ME!” “GOD FORGET YOU!” muttered Wilkes, who happened then to be seated on the steps of the throne,—eyeing him askance with his inhuman squint and demoniac grin.—“GOD FORGET YOU! HE'LL SEE YOU D—D FIRST.”

It is not generally known that after his retirement from the woolsack, Lord Thurlow frequently visited Horne Tooke, whom he had prosecuted and sent to Newgate; and it is still less known that in conversation he had great ascendancy over the mind of the ex-clergyman. Though divested of wig and robes, his sonorous voice, emphatic mode of delivery, enormous eye-brows, and peremptory tone had yet something portentous for one who had suffered from him:—

“Lady Oxford who then (1801) had a house at Ealing, had by Lord Thurlow's desire (I believe), but at all events with his acquiescence, invited Horne Tooke to dinner to meet him. Lord Thurlow never having seen him since he had prosecuted him when Attorney General for a libel in 1778, and when the greatest bitterness was shown on both sides—so that this dinner was a meeting of great curiosity to us who were invited to it. Sheridan and Mrs. Sheridan were there, the late Lord Camelford, Sir Francis Burdett, Charles Warren, with several others, and myself.—Tooke evidently came forward for a display, and as I had met him repeatedly, and considered his powers of conversation as surpassing those of any person I had ever seen (in point of skill and dexterity, and if at all necessary in *lying*), so I took for granted old grumbling Thurlow would be obliged to lower his top-sail to him—but it seemed as if the very look and voice of Thurlow scared him out of his senses from the first moment—and certainly nothing could be much more formidable. So Tooke tried to recruit himself by wine, and, though not generally a drinker, was very drunk: but all would not do; he was perpetually trying to distinguish himself, and Thurlow as constantly laughing at him. Horne Tooke, after he had escaped the greater peril to which he had been exposed by another Attorney General of being hanged, beheaded, and quartered as a traitor, had taken up his abode at Wimbledon, and thither Thurlow used to ride from Dulwich, that he might pass a morning with him in talking over the trial of *Rex v. Horne* before Lord Mansfield, and in discussing some of the questions started in the *Επεα πποπορευτα*. The Ex-chancellor would likewise occasionally dine with the ex-parson, and mix with good humour in the motley company there assembled.—Hardy, the shoemaker, sitting on one side of him, and Sir Francis Burdett on the other.”

Whatever might be Thurlow's faults, he was no flatterer of the great when his own political advancement was not concerned. He was a bold, independent, plain-spoken man; and much of his reputation was founded on these qualities. Even royalty was occasionally lectured by him; and, generally, took no offence:

“As a proof of the ‘attention and deference’ above mentioned always paid to Lord Thurlow by the Prince, I may add that one day when Thurlow was engaged to dine at the Pavilion during the race week, Sir John Ladd arrived at Brighton, and the Prince invited him to dinner. The Prince was in the room before Thurlow arrived, and mentioned to one of the party his fear that Thurlow would not like the company, and when ‘the old Lion’ arrived the Prince went into the anteroom to meet him, and apologised for the party being larger than he had intended, but added, ‘that Sir John Ladd was an old friend of his, and he could not avoid asking him to dinner;’ to which Thurlow, in his growling voice, answered, ‘I have no objection, Sir, to Sir John Ladd in his proper place, which I take to be your Royal Highness's coach-box, and not your table.’”

The following are no less characteristic:—

“At Brixthelmstone the Prince of Wales, living with a gay set of frivolous young men who displeased the Ex-chancellor much, asked him frequently to dinner, but always met with an excuse. At last, walking in front of the Pavilion in company with them, he met Lord Thurlow, and pressed him much to dine with him, saying ‘You must positively name a day.’ Lord Thurlow, looking at the party who were with the Prince, said, ‘If I must name a day or time, it shall be when your Royal Highness keeps better company.’ At another time Lord Thurlow had voluntarily given the Prince some advice, which was far from being palatable. His Royal Highness was so angry that he sent him to say, that in future Carlton House Gates would be shut against him. Lord Thurlow answered, ‘I am not surprised; proffered favours always stink.’ The Prince, conscious of the ungenerous return he had made, acknowledged his error, and they again became friends. The Prince once sent Sir Thomas Tyrwhitt to the Ex-chancellor, to ask his opinion respecting some difference in the royal family. ‘You may tell your master,’ said Thurlow, ‘I shall not give him my opinion.’ ‘My Lord,’ said Sir Thomas, ‘I cannot take that message to his Royal Highness.’ ‘Well, then,’ said Lord Thurlow, ‘You may tell him from me, that if he can point out one single instance in which he has followed my advice, I will give him my opinion on this matter.’”

Nor was he much more deferential to the King himself:—

“Lord Eldon used to relate the following anecdote: ‘Once, when the mind of George III. was not supposed to be very strong, I took down to Kew some acts for his assent, and I placed on a paper the titles and the effect of them. The King, perhaps suspicious that my coming down might be to judge of his competence for public business, as I was reading over the titles of the different acts, interrupted me, and said, ‘You are not acting correctly, you should do one of two things, either bring me down the acts for my perusal, or say, as Thurlow once said to me on a like occasion: having read several, he stopped and said, ‘It was all damned nonsense trying to make me understand them, and that I had better consent to them at once.’” On the occasion of a public procession, the Prince, who had taken offence at something Thurlow had said or done, rudely stepped in before the Chancellor. Thurlow observed, ‘Sir, you have done quite right: I represent your royal Father: Majesty walks last. Proceed, Sir.’”

There are as many anecdotes afloat of this vigorous but coarse minded man as would fill a volume. We copy half-a-dozen at random from those selected by Lord Campbell. There is some difficulty in quoting Lord Thurlow. He dealt habitually in expletives of a kind which, luckily, are not deemed ornamental to the modern page, yet whose suppression impairs the picture of the coarse and vulgar lawyer:—

“In the afternoon of life, conviviality, wine, and society unbent his mind. It was with Mr. Rigby, Lord Gower, Lord Weymouth, Mr. Dundas, and a few other select friends, that he threw off his constitutional severity.” Though by no means subject to the charge of habitual intemperance, yet from occasional indulgence he sometimes found himself in scenes which, according to our sober notions, were not very fit for a Chancellor. ‘Returning, by way of frolic,’ relates Sir Nathaniel Wraxall, ‘very late

at night, on horseback, to Wimbledon from Addiscombe, the seat of Mr. Jenkinson, near Croydon, where the party had dined, Lord Thurlow, the Chancellor, Pitt, and Dundas found the turnpike-gate situate between Tooting and Streatham thrown open. Being elevated above their usual prudence, and having no servant near them, they passed through the gate at a brisk pace, without stopping to pay the toll, regardless of the remonstrances and threats of the turnpike-man, who running after them, and believing them to belong to some highwaymen who had recently committed some depredation on that road, discharged the contents of his blunderbuss at their backs. Happily, he did no injury.’”

The habit of profane swearing, Lord Campbell says, was in Thurlow's time much practised by men of all degrees in Westminster Hall:—it was in the natural order of things that it should be so with a Chancellor of whose eloquence it made an essential figure. Peter Pindar says that Thurlow “swore his prayers”:—

“In Thurlow's time, the habit of profane swearing was unhappily so common that Bishop Horsley, and other right reverend prelates, are said not to have been entirely exempt from it; but Thurlow indulged in it to a degree that admits of no excuse. I have been told by an old gentleman, who was standing behind the woolsack at the time that Sir Hay Campbell, then Lord Advocate, arguing a Scotch appeal at the bar in a very tedious manner, said, ‘I will now, my Lords, proceed to my seventh point.’ ‘I'll be d—d if you do,’ cried Thurlow, so as to be heard by all present; ‘this House is adjourned till Monday next,’ and off he scampered.—Sir James Mansfield, Lord Chief Justice of the Common Pleas, used to relate that while he and several other legal characters were dining with Lord Chancellor Thurlow, his Lordship happening to swear at his Swiss valet when retiring from the room, the man returned, just put his head in, and exclaimed, ‘I vont be d—d for you, Milor,’ which caused the noble host and all his guests to burst out into a roar of laughter.—From another valet he received a still more cutting retort. Having scolded this meek man for some time without receiving any answer, he concluded by saying, ‘I wish you were in hell.’ The terrified valet at last exclaimed, ‘I wish I was, my Lord! I wish I was!’ Sir Thomas Davenport, a great *nisi prius* lender, had been intimate with Thurlow, and long flattered himself with the hopes of succeeding to some valuable appointment in the law, but several good things passing by, he lost his patience and temper along with them. At last he addressed this laconic application to his patron:—‘The Chief Justiceship of Chester is vacant; am I to have it?’ and received the following laconic answer:—‘No! by God! Kenyon shall have it!’ Having once got into a dispute with a Bishop respecting a living of which the Great Seal had the alternate presentation, the Bishop's secretary called upon him, and said, ‘My Lord of — sends his compliments to your Lordship, and believes that the next turn to present to — belongs to his Lordship.’—Chancellor. ‘Give my compliments to his Lordship, and tell him that I will see him d—d first before he shall present.’—Secretary. ‘This, my Lord, is a very unpleasant message to deliver to a Bishop.’—Chancellor. ‘You are right, it is so; therefore tell the Bishop that I will be d—d first before he shall present.’”

In the distribution of his patronage, legal or ecclesiastical, Thurlow seems to have been much governed by caprice. The following anecdote has been related of others,—but may, nevertheless, be true of him also. It is, at any rate, too characteristic to be omitted,—and more pleasing than some others, as presenting an example of the oaths which, according to Sterne, “the Accusing Spirit” gives in with reluctance at heaven's chancery:—

“On one occasion, a considerable living fell vacant in the Chancellor's gift, which was solicited by Queen Charlotte, and promised to her *protégé*. The curate who had served in the parish some years, hearing who was likely to succeed, modestly applied for the Chancellor's intercession, that on account of his large family he might be continued in the curacy. The expectant rector calling to return thanks, Thurlow

THE BLIND MAN'S THANKSGIVING.

THANK GOD FOR MEMORY!—This is the green dell—
I hear the rill with musical ripples flowing;
The scents of flowers recall my childhood well,
I feel the sun of new-born summer glowing;
And, in my spirit's view, I see the stream,
And the bright fish that through the water gleam.

Thank God for MUSIC! for the pleasant voices
Of boughs and winds and waters as they meet;
For every bird that in the wood rejoices;
For every note in nature's concert sweet—
To me the lark's clear carolling on high
Reveals the whole wide, blue, bright summer's sky.

Thank God for HOPE! that after life's short night,
Cheer'd by fair dreams and memories, I shall rise
To fields with never-failing verdure bright,
Unfading fountains, pure, unclouded skies;
And see the world which will not pass away,
In the full sunshine of perpetual day!

JOSEPH GOSTICK.

FOLK-LORE.

Death-Bed Superstition.

Seeing a communication from "Viator" on the subject of "Death-Bed Superstitions" in your article Folk-Lore of the 17th ult., has reminded me of a curious belief that exists in West Sussex,—viz., that when an infant dies it communicates the fact itself, by a visit—as if in the body—to some near relative. I will give you an example. Calling on an old country woman upon whom I was medically in attendance, and noticing that the shutters were closed at the next house inhabited by her son—whose infant had for some time been dangerously ill, and was also a patient of mine—I questioned her as to the time, &c., of her grandchild's death. She informed me that it died early in the morning, before she was up,—and had paid her a visit to announce its death. She assured me, with every appearance of belief as regarded the frequent occurrence of such a thing, that the infant came into bed, and lay by her side. It was quite cold; and she could see it as plainly as, at the time of relating the fact, she could see me. Being aware of the meaning of the baby's visit, she immediately got up, dressed, and went into her son's house; when she found the infant had been dead only a few minutes. Seeing in this statement the elements of a disturbed dream,—for she had been assured for days that the child would die,—I attempted to persuade her of the impossibility of such a circumstance occurring,—but utterly failed to convince either her or her friends; five or six of whom were present, and all firm believers in the existence of such death-tokens,—for they "knew many who had had such appearances of dying kinsfolk." I strongly suspect that this superstition has had its origin from cases like the above,—in which the dream regarding the death has coincided with the actual period of death: dreams and appearances not being noted that have occurred at other times,—and which, doubtless, would form by far the larger percentage.

Y. V.

While on the subject of "Death-Bed Superstitions," we take the opportunity of referring to several communications which the article of Lancastrensis [No. 992] has called forth. A. S. tells us "that in some parts of Yorkshire it is still thought that no person can die on a bed which contains *Pigeons' Feathers*, however small the quantity." M. E. recollects, "when a child in Cumberland, inquiring why *Turkey Feathers* were not saved, and being told by an old servant that they must not be put into a bed as no person could die on them;"—and thinks "that the prohibition extended to game feathers;" adding "I believe it will be found that none of these feathers are fit for use,—being too hard and sharp in the barrel." J. R. writes "that the superstition of a person not dying easily on the feathers of *Wild Fowl* prevails in Derbyshire;—and the same idea prevails in Monmouthshire, Glamorganshire, and probably in other Welsh counties;" and C. S. informs us that a similar superstition exists in Sligo and Mayo.

In this case, the superstition has probably arisen from the disuse of the feathers in question, in consequence of their unfitness. Be this as it may, the belief is noticed by Brand (ed. Ellis, iii. 124); and it would appear, by the following communication from a medical correspondent in Lancashire, that it still obtains in that county.

Some years ago, I attended a young woman who was consumptive. The agony was protracted for three or four days—as occasionally happens in such cases; and I was consulted as to the expediency of removing her to another bed. "She could not die upon the one she then occupied, as it had got some pigeons' feathers in it." They did not heed my directions to keep her still;—and she died as they were placing her in another bed. These people had two or three tales in proof of the truth of their assertion; and this case would probably be accounted additional evidence,—though I took care to tell the parties that they had killed the poor creature, as others had been killed before, by the act of removing her.

J. R.

A Dead Man's Will.

I can tell you of a fancy that some people have in the wilder parts of Craven,—that if the mark of a dead person (the body, however, not being cold) be put to a will it is valid in law. A few years ago, a case of this nature occurred. A farmer had omitted to make his will. He died; and before the body was cold a will was prepared by some relative (of course, in his own favour),—and a mark, purporting to be that of the deceased, was made by putting the pen into the hand of the dead man, and so making his mark to the will. The body of the man was not then cold. The will was contested by some parties,—and, I believe, proceeded to a trial at law: when the circumstance of the belief of the parties came out in evidence.

E. H.

Turning the Coal; a Countercharm to the Evil Eye.

It is necessary that persons with the power of an evil eye go through certain forms before they can effect their object; and it is supposed that during these forms the evil they wish is seen by them, by some means, before it takes effect upon their victim. One of the simplest of these forms is looking steadfastly into the fire; so that a person seen sitting musing with his eyes fixed upon the fire is looked upon with great suspicion. But if he smokes, and in lighting the pipe puts the head into the fire and takes a draw while it is there,—it is an undeniable sign that there is evil brewing. Now, if any person observe this, and (it being a common custom in the country to have a large piece of coal on the fire) the tongs be taken privately and this coal be turned right over, with the exorcism, uttered either privately or aloud, "Lord be wi' us," it throws the imagination of the evil-disposed person into confusion, dispels the vision, and thwarts for the time all evil intentions.

Or, if an individual who is suspected of having wished evil, or cast an "ill ee," upon anything, enter the house upon which the evil is, and the coal be turned upon him, as it is termed,—that person feels as if the coal was placed upon his heart; and has often been seen to put his hand to his breast, exclaiming Oh!—Nay, more, he is unable to move so long as the coal is held down with the tongs,—and has no more power over that house.

Many a tale I have heard of such evil persons being thus caught and held until they made offers for their release;—or more generally until that never-failing cure, "*Screeing aboon the breath*," was performed upon them. And this was somewhat serious; as it was performed with some charmed thing,—such as a nail from a horse-shoe.

J. B. N.

THE NEW PLANET.

We have received a report made by Professor Challis to the Visitors of the Cambridge Observatory, intended to be laid before the Senate. It is a plain statement; very confirmatory, we think, of our opinion that Mr. Challis deserves the highest praise for his methodical and laborious attempt,—and successful attempt,—to settle the question. The estimate of the labour required was 300 hours of observation. Mr. Challis remarks, "No one could have anticipated that the place of the unknown body was indicated with any degree of exactness by a theory of this kind. It might reasonably be supposed, without at all mistrusting the evidence which the theory gave of the existence of the planet, that its position was determined but roughly, and that a search for it must be necessarily long and laborious." This confirms our view of the difference in the degrees of confidence which the French and English

astronomers severally drew from their similar calculations. We should ourselves have agreed with Mr. Challis before the discovery,—unless we had happened to have most particular reasons for a bolder opinion. What "no one could have anticipated" we presume Mr. Adams did not—but we know that M. Leverrier did.

Mr. Challis, not knowing of the publication of the 21st hour of the Berlin star-map, had to make his own. The method by which he proceeded is before the astronomical world; and we shall not further allude to it, excepting to repeat our conviction of its merit. That the planet was made certain by it is undoubted;—had M. Leverrier happened to be a very little wrong in his confidence in himself, Mr. Challis must have first announced the discovery. He observes, speaking of the planet (as it now turns out) on his papers of August the 4th and 12th, "I lost the opportunity of announcing the discovery by deferring the discussion of the observations,—being much occupied with reduction of comet observations, and little suspecting that the indications of theory were accurate enough to give a chance of discovery in so short a time."

Mr. Challis enters incidentally on the subject of the Astronomer-Royal's question to Mr. Adams, the want of a reply to which prevented the former from taking immediate steps to publish the elements of the supposed planet as given by the latter. He says, "as the error of longitude was corrected for a period of at least 130 years, the error of radius vector was also corrected." We should not have been aware of this,—nor was Mr. Airy: if otherwise, why did the latter, who had the longitude corrections before him, ask whether those of the radius had been ascertained? Again,—Mr. Challis remarks, "It would be wrong to infer that Mr. Adams was not prepared to answer this question till he had gone through the second solution. Errors of radius vector were as readily deducible from the first solution as from the other." No doubt they were;—and the question is, *Had they been deduced?* Had it been shown that the new theory accounted for the errors of radius; or, had the errors of radius been taken into account in its formation? Mr. Challis further says:—"It is to be regretted that Mr. Adams was more intent upon bringing his calculations to perfection than on establishing his claims to priority by early publication. Some may be of opinion that, in placing before the first astronomer of the kingdom results which showed that he had completed the solution of the problem, and by which he was in a manner pledged to the production of his calculations, there was as much publication as was justifiable on the part of a mathematician whose name was not yet before the world,—the theory being one by which it was possible the practical astronomer might be misled. Now that success has attended a different course, this will probably not be the general opinion. I should consider myself to be hardly doing justice to Mr. Adams if I did not take this opportunity of stating, from the means I have had of judging, that it was impossible for any one to have comprehended more fully and clearly all the parts of this intricate problem; that he carefully considered all that was necessary for its exact solution; and that he had a firm conviction, from the results of his calculations, that a planet was to be found."

Certainly, we agree with Mr. Challis as to the sufficiency of the kind of publication, if it had been completed on demand. But when—"the theory being one by which it was possible the practical astronomer might be misled"—the practical astronomer asks a question for his own further information, he gets no answer. Now, one of these things must be true:—either Mr. Adams, as a young man, then known only in Cambridge, put himself in the hands of the Astronomer-Royal, or he did not. If he did, then he ceased to be a judge of the relevancy or necessity of any further information which the arbiter of his own selecting required from him; and in resuming his own independent judgment he resumed his responsibility. If he did not, then Mr. Challis's implied consequence is not tenable. He who "placed before the first astronomer of the kingdom results which showed that he had completed the solution of the problem" as the greatest measure of justifiable publication, was most unfortunate in not taking the opinion of that very astronomer as to what would show

the completeness of the solution. We cast no blame whatever:—it is unfortunate that we can hardly, in any language, discuss varying measures of praise without meeting with those polite conventions of society which have appropriated all the phrases expressive of the lower amount of approbation to convey reproach.

Cambridge Observatory, Dec. 17.

I shall feel much obliged by your inserting in the next Number of the *Athenæum* the following communication; which, if I had seen early enough the article on the New Planet in the *Athenæum* of Dec. 5, I should have despatched in time for the last Number. With what is there said respecting my part in the matter, I have no fault to find, excepting that it is said too favourably. But justice to Mr. Adams requires that some misapprehensions respecting his theoretical calculations should be removed.

First, with respect to "proving the negative." The labours of Bouvard had proved that it was impossible to construct tables of Uranus,—that some unknown cause of disturbance must first be discovered. Mr. Adams was content with this proof, and set about finding the disturbing cause. M. Leverrier made another attempt to form tables, and again proved the impossibility. The single important result of the communication to the Paris Academy, on Nov. 10, 1845, was the obtaining of correct values of the tabular errors. Mr. Adams corrected the tabular errors given by Bouvard's calculations, so far as was requisite for the accurate solution of his problem. That he omitted nothing essential that was retained by M. Leverrier is proved by the close agreement of the final results of their calculations.

Again, as to the error of the radius vector:—it is quite impossible that the longitude could be corrected during a period of at least 130 years independently of correction of the radius vector. If this might be done on the Ptolemaic system, it cannot be done on that of Newton. The investigation of one correction necessarily involves that of the other. Mr. Adams actually employed a method of calculation which required him to compute the co-efficients of the expression for error of radius vector, before computing the co-efficients of the expression for error of longitude. In his second solution he obtained a formula, suggested by the works of Hansen, according to which the principal part of the error of radius vector was given as a differential co-efficient of the error of longitude multiplied by a factor. In both solutions the additional computation for finding the error of radius vector was a short piece of arithmetic. The mathematical evidence that Mr. Adams's method of solution corrected the distance as well as the longitude of Uranus cannot be resisted. Neither can it be said that there was any inaccuracy in the data he chose for the foundation of his calculations. By selecting tabular errors of the longitude of Uranus in opposition, he simplified the problem,—and at the same time had data that sufficed for a determinate solution of it, which was all that was required. Also, as the data did not contain error of radius vector explicitly, a source of inaccuracy, incidental to the computation of that error, was avoided. The Astronomer-Royal, in proposing his question respecting the correction of radius vector, could not mean to imply that there was not the same evidence in the results Mr. Adams gave him that the radius vector was corrected as that the longitude was corrected. Every one is best convinced in his own way. The Astronomer-Royal wished to be convinced of the truth of the theory as a whole; and consequently, put a question, the answer to which would to his mind have carried conviction. I shall not attempt to justify Mr. Adams's neglect to answer this question,—especially as he had in his hands the means of at once answering it numerically. I can only say that Mr. Adams informed me that he intended, with the answer, to send a full account of his method of calculation,—having only sent results before. No inference from his neglecting to do so can be further from the truth than that there was any flaw or imperfection in his calculations. I do not hesitate to express my opinion, that the talent, the science, the sound judgment, with which Mr. Adams treated this problem, will be more apparent the more his solution is scrutinized.

A comparison of Mr. Adams's solution with M.

Leverrier's would be premature till the productions of both are fairly before us. An important part of M. Leverrier's results depended on the conclusion that the mean distance of the unknown planet from the sun was between 35.0 and 37.9. On what principle this conclusion was drawn we have yet to be informed. Mr. Adams found, by reasoning on a very intelligible principle, that the most probable mean distance was 33.4. Having gone through two separate solutions of the problem on different assumptions respecting the mean distance, he could tell by a comparison of the results in which direction the error of either assumption lay, and its probable amount. The actual distance of the planet from the sun, as determined by observation, is not more than 30.0.

A circumstance relating to the subject, which appears to have been overlooked, deserves mentioning. M. Leverrier's communication to the Paris Academy on June 1, did not profess to be a solution of the problem. The author calls it a sketch (*ébauche*) of a theory then commencing. The determination of the planet's longitude rested on Bode's law. No evidence was given by numerical verification that the new theory accounted for the anomalies in the motion of Uranus; and none could be given, because the author had not determined the mass of the disturbing planet. There was consequently no good reason given for beginning a search. It does not, in fact, appear that a single telescope was directed to the heavens on the continent, in consequence of this communication. The exception in England was owing to the attention which the subject had previously received from Mr. Adams. M. Leverrier's communication to the Paris Academy on August 31st—which really gave good grounds for instituting a search—did not reach this country by the ordinary channels of information till after the planet was actually discovered. In all probability, therefore, but for the exertions of one individual, the science of England would have been surprised by a brilliant discovery,—and not have had a word to say. As it is, we take an honourable position. The documentary evidence given in October, 1845, that the first inverse problem of perturbation was then solved by an Englishman, cannot be withstood;—and, such is the singularity of the history, this may be asserted without at all interfering with M. Leverrier's title to the honour of the discovery. Each mathematician has well sustained the scientific reputation of his country. M. Leverrier has been honoured,—and deservedly: Mr. Adams deserves to have his labours duly appreciated.

J. CHALLIS.

. We received this communication too late even to judge if it required remark on our part;—but we give it immediate insertion.

FOREIGN CORRESPONDENCE.

Frankfort-on-Maine.

THE environs of Heidelberg would afford a rich treat to the lover of rural scenery if he were only allowed to investigate them; but, even in remote rural districts, to wander over fields is considered as great an offence as if they were gardens. So that, after climbing the heights behind the Castle, visiting the Castle gardens and wishing they were kept with more cleanliness and decency, and making a trip to the Wolf's Brunnen, nothing remains but the dusty high roads. A fine of five florins (8s. 4d.) levied by the police, without any summons, question asked, or opportunity for defence, put a stop to our rambles among the vineyards. The restriction on trespass before the vintage time is fair enough;—but the summary process revolts our English ideas of justice.

The railroad from Frankfort, which had been just opened when I arrived, will bring a crowd of travellers into this part of the Continent;—just as steamboats, with their low fares and ample accommodation, have popularized, without improving, the Rhine. The Neckar and Maine Railway, as it is called, opens to the tourist the beauties of the celebrated Bergstrasse, or mountain road; which were previously to be enjoyed only by those who could afford the luxury of post-horses,—or, more fortunate still, were strong enough to voyage independently a-foot. In the dust, heat, and fearfully slow pace of a German *cilwagen*, it is impossible to enjoy anything. I must own, however, that the new mail carriages in use at Heidelberg are equal in every respect to the best which ever started from our Post Office. At present, the Ger-

man railroads,—though very provoking for those who are in a hurry, or who venture to carry more baggage than they can hold in one hand,—offer to the mere pleasure-tourist the very perfection of locomotion. The first-class carriages are fitted up in the style of a Parisian boudoir,—with carpets, silk-damask covered sofas, mirrors, tables, reading-lamps, and noiseless windows; the second-class cushioned, and equal to the first-class in England; the third-class have covered seats and open sides, making them the most agreeable conveyances on hot days. The fourth-class have neither seats nor covers; and are intended for short journeys by the peasantry, who generally crowd them, bearing baskets of grapes, vegetables and poultry,—and even ploughs and oxen poles. The fares suit all pockets;—descending from a penny a mile for the first class to a farthing for the fourth. Provided with a knapsack or hand carpet bag, you can find your way independently to the station; and taking a ticket, according to the state of your means, for ten miles or so at a time, thoroughly investigate everything worth seeing,—be it town, village, church, rock, or ruin,—within a reasonable distance.

Travelling by the Maine and Neckar Railway, with your face towards Frankfort,—on your left, you have a long expanse of flat, dreary, treeless, but not uncultivated, lands; and on your right a succession of most enchanting scenery. A line of mountains crowned with wood forms the boundary of the natural panorama. From rocky crags, castellated ruins tower over the white villages,—with their lofty-spired, steep-roofed churches nestling in the green valleys beneath. Orchards and patches of maize, tobacco, flax, and hops dot the surface of the far-spread pastures. All this, seen through the windows of a railway carriage proceeding at that sober pace from which German locomotives never emerge, has so novel and favourable an effect, that I venture to refer to it, as one of the first travellers who has passed within view of the Bergstrasse by the railway route. I should add, however, that to a man at all in a hurry, or with female companions and a few boxes, German railways are a constant trouble. The very act of taking your seat in the carriage requires as much form and order as that of taking a seat for the first time in the English House of Commons. You must arrive just half an hour before the departure of the train. If you arrive too soon, your companions must parade the street or porticoes. Until the half-hour sounds, no tickets are granted;—until the tickets are taken, no one is admitted to the waiting *salon*. To ask a question before the appointed hour is a sort of *l'émoustillage*, resented by a stare of astonishment from the bearded representative of sovereignty who serves out the tickets. If you arrive a few minutes after the half-hour, you stand a good chance of being remanded to the next train. The bureau open—the ceremony of weighing the luggage of each party, one by one, is performed with a decorous gravity, a deliberation, and an amount of writing and counter-signing, which would not be exceeded at the British Mint if 10,000 sovereigns had to be transferred. Armed with the tickets, you are admitted into the waiting-room; and after a due pause for the arrival of the expected train—which *never arrives* at its appointed time,—on again producing your document you are allowed to take a seat in the carriage. If you are not very careful, your luggage may be stamped with another person's number,—as happened to myself at Wiesbaden. Once in motion, you may count on performing fifty miles within three hours, if you are fortunate enough not to have to wait at any siding for a cross train passing. The patience with which the Germans endure the multimodal regulations and endless delays which impede their travelling is wonderful. But they have one great resource—they smoke! A German will bear a muzzled press and a thousand police regulations;—but he who should put his pipe out would occasion a conflagration in the land.

My journey to Frankfort was on a bright, warm Sunday. The third and fourth class trains were full of country people in their holiday costumes: the women with their hair dressed to perfection,—some simply braided,—some with the little, tight, white cap, covering the back hair only, peculiar to Hesse Darmstadt—and some with the

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black-silk and silver-embroidered head-dress common all through Baden. Crowds assembled, too, at all the stations in gay attire,—so that we seemed travelling through a fair. Unfortunately, in this part of Germany ugliness, goitre and deformity prevail in a painfully disagreeable degree. Sismondi noticed this excessive ugliness twenty years ago,—and the race has not improved since. The station at Frankfort is only temporary;—the bridge over the Maine, which will permit an uninterrupted line from Heidelberg to Wiesbaden and Mayence not being yet completed. When it shall be so, Frankfort will be half encircled by these railways; and her river, her quays, her busy trade, the quaint roofs and gables of her ancient dwellings, and the green belt of lime trees and acacia walks which so pleasantly occupy the site of her demolished fortifications, will be presented in most picturesque succession to the arriving traveller.

Goethe and his worshippers have made Frankfort so well known, that there is scarcely anything to describe excepting changes which have occurred within the last few months. If the German States, instead of troubling themselves and their people with far-fetched schemes for keeping down the press and raising hot-house manufactures under prohibitive duties, would apply themselves seriously to completing the chain of railroads which would place Frankfort on the high road to the East, they would secure to their subjects the peace that plenty and prosperity always insure. And Frankfort is the most agreeable half-way house for a weary traveller that can be imagined. Such a contrast after the dull towns in which I had been sojourning! A busy, lively population filling the broad streets and peopling the promenades in an evening—the theatre open, with Jenny Lind—a grand anniversary review of the Burgher guard in prospect—at least three good picture galleries open—and two watering places, Wiesbaden and Homburg, within an hour's ride—who could be dull? In taking a drive round the Boulevards, I was much struck by the conquest effected by the Jews of Frankfort over ancient laws and prejudices. I found, on inquiry, that almost every villa of particular magnificence, out of the many that with their gardens encircle the city, belonged either to one of the numerous families of Rothschild or to some other Hebrew gentleman:—yet, they still show you the narrow street forming the "Jews' Quarter," within which, at dusk, before the French Revolution, all Jews were shut by sentinel-guarded gates,—and where, in fact, the mother of the Rothschild, from preference, still resides. Certainly, the Germans owe much to the French Revolution!

The statue of Goethe reminded me that free exchange between England and Germany of matters of Art and matters of utility would be a great gain to each. The Germans beat us in statues, in picture-galleries—I do not say pictures—and, I suspect, in schools: but they cannot come near us in railroads,—of which we have more than all Europe put together; or in locks and hinges, knives and forks, spades and ploughs,—which, with us, are as superior to German productions as a broadcloth coat is to a savage's cloak of skins.

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OUR WEEKLY GOSSIP.

THE meeting with a view to the formation of a new Publication Society, intending to take charge of *Voyages and Travels* from the earliest period to the time of Dampier, took place, according to our previous announcement, in the rooms of the London Library, on Tuesday last; when Sir R. Murchison filled the chair. The title of The Columbus Society, at first intended for this association, was, on further reflection, considered to be descriptive rather of a Society established for promulgating fresh geographical discoveries, than of one for printing the labours of early voyagers and travellers; and the name of the Hakluyt Society was, therefore, substituted in its stead. Hakluyt lived in the reign of Queen Elizabeth; and has given his name, as our readers know, to a collection of *Voyages* which were published by his exertions.—The change, it is said, was made with greater confidence because the Society had been originally so called; and the name had given way to that of Columbus only because of the greater universality of the latter. The Hakluyt Society will be conducted on precisely

the same principles as the Shakspeare, Camden, Ray, and other societies—the yearly subscription of 1*l.* being due in advance every 1st of January. The first publication is not yet announced; but we think the limitation of range "from the earliest period to the time of Dampier" wise in every respect. A new society is in want of support; and it is in contemplation, we understand, to give the preference (for the first year at least) to the early English voyagers and travellers—now and then selecting a volume of some early continental writer, whose "Itinerary" is either unknown or as yet only imperfectly printed, in a rare and confused abridgment. Mr. Cooley is the Secretary to the Society, and Mr. W. R. Hamilton, the Treasurer.

We see it stated that a proposal has been started, and favourably received, in the City, to establish a mercantile college for the sons of clerks. This is intended to be carried out on the mutual or club principle,—so that each pupil will be charged only his actual proportion of the total annual outlay. A committee, selected from the managers and clerks in the leading public offices and commercial firms, is in course of formation, says the City Correspondent of the *Times*;—and he remarks that now, when the idea has once been suggested, it seems strange that London should have been thus long without such an institution. We hope ere long to see schools of the several trades in all the great manufacturing and commercial towns,—in which an education, general in its basis, shall take the final resulting form in which for each locality it is especially needed. This is a point which has long been insisted on in the *Athenæum*; and the contemplated metropolitan institution, together with the new Manchester College whose foundations have been laid by an act of private munificence, will at once realize (to that extent) our views, and furnish those conspicuous examples which will be powerful to promote their general enforcement.

It may be worth while here to state that a reading-room for the benefit of the workmen employed in the gardens of the Royal Horticultural Society at Chiswick was opened some days since by Dr. Lindley, who delivered a lecture on the objects and advantages, to such classes as those whom he addressed, of similar institutions. The walls of the room are furnished with maps and plans of continental gardens; and, besides various kinds of mathematical instruments, the library already contains about 175 different works—most of them being of direct importance to the pursuits of gardeners.

The new buildings of the British Museum are fast proceeding to completion. Some days since, the spacious building known as the "Townley Gallery" was sold by auction, to be cleared away, making room on its site for a wing to connect the Gallery of Egyptian Antiquities with the western wing of the new grand façade.—In Paris, a large room on the ground floor has been prepared at the Louvre for the fragments brought from Nineveh; to which will be given the title of the *Salle de Nineveh*. These treasures have arrived safely at Havre.

The public are likely very soon to feel the effect of Mr. Rowland Hill's presence in the Post Office. No time seems intended to be lost in putting the details of his plan into execution. Various changes in the mode of conducting business have been already introduced into that establishment since he took his seat in its management. A new scale of pay and promotion for the clerks is to take effect from the 5th of next month: additional hands are to be employed for the sorting of letters, and the number of deliveries during the day is about to be increased. It is said that early in the new year these deliveries will take place in the metropolis every hour; and that additional sorting offices on the "central" principle will be arranged in various parts of the metropolis. Measures have been taken for the earlier despatch of all the letters and newspapers posted overnight and before the first delivery in the morning; and the morning mails are to be despatched earlier, and fresh towns added to the list.—It is rarely that a well elaborated scheme will bear testing by a portion of itself only; but the benefits which the public have already derived from the partial adoption of Mr. Rowland Hill's system affords, itself, a large measure of the gain to be anticipated from the long-deferred completion of his project.

Application has, it is stated, been made to Lord John Russell for a continuance to the children of the late Thomas Hood of the pension granted to his wife during the poet's mortal illness—and expressly understood to be intended by that particular limitation for the comfort and education of his family. Lord John, it is added, "has intimated his inability to comply with the request, since the pension becomes by the death of Mrs. Hood the property of the public." Of course, it does—or Lord John Russell need not have been asked for its reappropriation. The money belongs to the public—as does all the money out of which pensions are made; and we cannot believe that any such unmeaning answer has been given. The money was public property when Sir Robert Peel disposed of it in the beneficent intention which is now defeated; and Lord John Russell, who could not prevent its lapsing, can, we suppose, confer it anew. Whatever were the circumstances of necessity which induced that particular settlement of the pension that was expressly designed to protect it against Death, then casting its shadow on the poet's house, they are greater now that the Destroyer has entered a second time and taken as another victim the trustee of the national bounty, herself. The public will freely ratify whatever Lord John Russell may do in this matter to carry out the plainly, though ineffectually, expressed intentions of the original grant.—Government has, we are glad to see, offered a pension of 100*l.* a-year to Father Mathew.

We are sorry to perceive that the Wilderspin Tribute Fund has not yet reached the *minimum* amount at which it has been deemed practicable to effect the double object of giving ease to the remaining years of Mr. Wilderspin himself and making some provision for his family after his death. Of the small sum of 2,000*l.* required for this purpose, only 1,300*l.* has been yet contributed.

The women of Edinburgh, to the number of 10,337, have memorialized their sisters of the United States, imploring them to lend the influence of their sex for the emancipation of the three millions of their fellow beings who are slaves in America.

The papers mention the death, at Rome, at the age of 88, of a venerable Scotch gentleman, the Abbé Macpherson, for many years rector of the Scotch college on the Quirinal Hill,—and claiming a record by virtue of his place in one of the striking historical incidents of the agitated years amid which the last century went down. In 1797, it is related, he was selected by the British Government as their agent in one of the boldest moves on the European chessboard ever imagined,—and yet scarcely known to the historian of the period. In that year, the British Cabinet received a suggestion as to the practicability of rescuing from the gripe of France, and placing under the protection of England, the person of Pope Pius VI.—then a prisoner in the maritime town of Savona, on the Genoese coast. An English frigate was ordered to cruise off the land; and the abbé was sent from London with ample funds to accomplish the object. The scheme would have been successful, had not a communication been made by parties from the neighbourhood of Downing Street, in the pay of the Directory, disclosing the plan. Macpherson was arrested and plundered on the frontier; and Pius died in the interior of France, whither he was instantly removed. Up to his death, the abbé had a liberal pension from the Papal Treasury.

The Continental journals mention the death, at Kufstein,—whether he had repaired in the hope of re-establishing his health.—of Frédéric Lizet,—a German publicist of great distinction.

The Paris papers announce that M. Hommaire de Hell, charged, as our readers know, by the French government with a scientific mission in the East, has reached Constantinople from a cruise on the western shore of the Black Sea.—From St. Petersburg, it is stated that M. Victor Grigorovitch, professor of the Slavonic tongues at the Imperial University of Casan, has returned to that capital from a journey of two years' duration in the interior of Turkey—made by order of the government in search of the graphic monuments of the ancient Slavonian nations. He has brought home *fac-similes* of many hundred inscriptions, and 2138 Slavonian manuscripts—450 of which are said to be very

ancient and of great importance. They have been deposited in the Imperial Library of the Capital.

The terms of the notice in which we mentioned the castellated tower about to rise on the shore of Guernsey, in commemoration of the Queen's landing there, have excited the susceptibility of a correspondent who sees something more refined and ingenious in this memorial than had occurred to ourselves. The writer is quite correct, however, in his estimate of the innocence of our intentions; and we are willing that our readers should see the loyal project by the light of his more transcendental comment. "I observe," he says, "that in your number of to-day you inform us [p. 1249] that the people of Guernsey, in memory of the gracious visit of Her Majesty, are about to erect a castellated tower which is to do a great many things. That from its pilots are to keep their look-out for the royal and other flags, and that it is to serve for a telegraph station for Alderney. It seems that you have not done justice to the extensive usefulness of this monument, nor to the refinement of loyalty which it will embody. The telegraph for Alderney will necessarily be a telegraph for Cows—observe the delicacy of the compliment. I am sure you would not intentionally wound the finer feelings of our distant fellow-subjects by under-rating the beautiful allegory which they are about to establish in bricks and mortar."

Will be shortly closed.

DIORAMA, REGENT'S PARK.—REDUCED PRICE OF ADMITTANCE.—Now OPEN, with a highly interesting exhibition, representing the CASTLE and TOWN of HEIDELBERG (formerly the residence of the Electors Palatine of the Rhine) under the various aspects of Winter and Summer, Mid-day and Evening; and the exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and by Moonlight, and which has been so universally admired. Both pictures are painted by the late Chevalier Rousseau. Open from 10 till 4. Admittance to view both Pictures, —Saloon, 1s; Stalls, 2s, as heretofore.

ROYAL POLYTECHNIC INSTITUTION.—By Permission.—**PROF. SCHÖNBEIN'S GUN COTTON**, differing from all other specimens recently before the Public, is lectured on, with other Explosive Compounds, by Dr. RYAN, daily, at half-past Three, and on the Evenings of Mondays, Wednesdays, and Fridays. The principle of the ELECTRIC TELEGRAPH demonstrated daily by Prof. BACHHOFFNER, especially with reference to the New Patent of Messrs. Nott and Gamble, calling the Royal Electro-Magnetic Telegraph. By the Oxy-hydrogen Microscope are exhibited specimens of the Dissolved Potato, showing the Leaves, Cuttings of the Tubers, &c., together with the Destructive Insect, supposed by A. Smeat, Esq. F.R.S., to be the cause of the disease. The Physico-geographical Experiments, the Dissolving Series, by Smith, &c.—Admission, 1s; Schools, Half-price.

An entire New and Beautiful Series of DISSOLVING VIEWS will be introduced at CHRISTMAS, and the Institution will be OPEN on the EVENING of SATURDAY, the 20th.

SOCIETIES

GEOGRAPHICAL SOCIETY.—Dec. 14.—Lord Colchester, President, in the chair.—One new member was elected.

Read, the first part of a paper by the Secretary, 'On the History and in Explanation of the various modes in use for representing on Maps the irregularities of the Surface of a Country.' The paper was elucidated by diagrams.

ASIATIC SOCIETY.—Dec. 5.—Prof. Wilson in the chair.—Mr. Norris read extracts from a supplementary paper sent from Baghdad, by Major Rawlinson, communicating some modifications of the powers of the Persepolitan alphabet. This paper is interesting only in connexion with the extraordinary inscription of Behistun, deciphered and translated by Major Rawlinson; but is of importance as elucidating the grammatical character of the language, and showing its connexion with the Sanscrit and Zend. Mr. Norris remarked upon the curious fact, that the modifications enounced by Major Rawlinson agreed almost exactly with those contained in a paper by Dr. Hincks,—which was that morning received by the Society. He said that about four months ago, Dr. Hincks had written to him, announcing and giving some details of his mode of reading the cuneiform characters; and these he communicated to Major Rawlinson, in a letter which left England on the 20th of August; and that on the 27th day of the same month, Major Rawlinson despatched from Baghdad the paper now before the Society, containing the fullest details on the subject, and applying the new mode to the inscription of Behistun. This supplementary portion was now in the printer's hands; and would appear in the next number of the Journal. The coincidence in the conclusions thus independently arrived at by these gentlemen, on a subject which would seem to admit of great diversity of opinion, must be a strong argument in favour of the correctness of the new system

of reading; which the Society was about to adopt in the remainder of the memoir on the Behistun inscription now publishing by them.

Col. Sykes read a letter from the Rev. Dr. Stevenson, relative to the finding of a large number of coins in a field near Junir,—a few of which were exhibited on the table. They are those of the royal satraps of Saurashtra; similar to those first published, we believe, in the 4th volume of the Society's Journal, and subsequently deciphered by the late James Prinsep. Coins of nine of the princes there mentioned were found among the number,—and one new name, *Rushwa Radanta*; and their superior preservation will give some corrections to former readings, that may serve to add to the skeleton of Indian history which is being gradually built up. Col. Sykes had received a specimen of each satrap;—which were those exhibited to the meeting. We are not aware how many coins were discovered; but the Government seized upon all that could be found, and sold them by auction. Four hundred were bought by Dr. Stevenson, Dr. Bird, and Mr. Gibson; and thus saved from the melting-pot, to which, in all probability, the remainder of the store has been consigned.

The Secretary read a memoir, by Capt. T. J. Newbold, 'On the Present Condition of the Seven Churches of Asia mentioned in the Revelation,' which the writer has recently visited. He observes, that the history of these interesting localities is well known; but that their present condition has been little adverted to. He begins his account with the Church of Ephesus; the first mentioned by St. John, and that which still maintains its ecclesiastical superiority in giving a title to a Greek archbishop while the others have only bishops at their head,—though it is low in statistical importance. The port of Ephesus is now choked up by a pestiferous morass; and lonely walls, tenanted only by the jackal, occupy the site of the once populous city. The village of Ayasuluk stands about a mile from the ruins; and contains about forty scattered cottages, one only tenanted by a Christian. The mosque of the village contains four granite columns, said to have belonged to the great Temple of Diana,—whose ruins are still visible near the port. The mosque is going to decay, like the Christian church; and everything appears to be in the last stage of dissolution. Capt. Newbold noticed that some of the granite which formed part of the ancient temple had exfoliated,—evidently from extreme heat; and he suggests that this might have happened when the temple was consumed by fire.—Smyrna, the most flourishing of the whole, is an increasing city. Its population,—which 20 years ago was about 77,000,—is now above 130,000; and is rapidly increasing. There are 5 Greek, 3 Latin and 2 Protestant churches. The Greek have numerous schools, and the Latin a large college; but the Protestant schools have failed. The Greek church at Smyrna continues in a flourishing condition.—Pergamus is the most prosperous of the churches, after Smyrna. The population is 16,000; of whom 14,000 are Turks, and nearly all the rest Christians. The Christian quarter contains 2 Greek churches and 1 Armenian. Close to the ancient church Capt. Newbold found a Greek school; where the pupils were seated on marble tombstones which formed the pavement of the school. He gives copies of three of the inscriptions then, none of which have been hitherto published.—Thyatira is still a flourishing town. It had been lost to the Christian world from the fall of Constantinople, under the Turkish name of *Ak hissar*, until brought to light in the 17th century. The population is above 10,000; of whom 2,000 are Greek, and 120 Armenians. The Greeks and Armenians have each a church;—the former said to be on the site of the ancient apocalyptic church. Capt. Newbold copied several inscriptions there.—Sardis, the ancient capital of Creesus, is now more desolate than even Ephesus. Scarcely a house remains. The melancholy Gygean lake,—the swampy plain of the Hermus,—and the thousand mounds forming the necropolis of the Lydian monarchs, among which rises conspicuous the famed tumulus of Alyattes—produce a scene of gloomy solemnity. Massive ruins of buildings yet remain; the walls of which are made up of sculptured pieces of the Corinthian and Ionic columns that once formed portions of the ancient Pagan temples. The Pactolus, famed for its golden sands, contains

no gold; but the sparkling grains of mica with which the sand abounds have probably originated the epithet. Capt. Newbold suggests that the singular tumuli of Sardis deserve to be opened; and recommends the subject to the attention of the Society.—Philadelpia has a population of 10,000 Turks, and 3,000 Greeks. It contains 25 churches,—all small and mean, but containing fragments of ancient sculptures. A massive ruin was pointed out as the church of the Apocalypse.—Laodicea, whose fate had been forgotten for centuries, was brought to light in the 17th century. It was, and is, a melancholy mass of desolate ruins. The hills on which it stands have been supposed to be volcanic,—but erroneously; they are composed of aqueous beds, chiefly limestone.

Col. J. Low, C.B. and W. W. Hall, Esq. of the British Museum, were elected Members.

INSTITUTE OF BRITISH ARCHITECTS.—Dec. 14.—S. Angell, V.P., in the chair.—M. Lesueur, of Paris, was elected an honorary member.—Drawings were exhibited to illustrate the description of the mode adopted by Mr. J. B. Gardiner to warm the Synagogue of the Spanish and Portuguese Jews, in Beris Marks; that object having been successfully attained by the admission of warm air from a chamber beneath the building.—Mr. D. Mocatta read a paper descriptive of a distillery and its appurtenances recently erected from his designs in London; with some observations on the principles of distillation, heating furnaces and general ventilation.—Mr. E. J. Anson described a modification of the "Polmaise" system of warming, applied to a vinery near London. A discussion arose on the ill effects of the system if applied to general purposes, in consequence of the vitiated air being reheated.—Remarks were made on the consumption of smoke, and also on the necessity of providing means of ventilation wherever warm air is introduced.

CHEMICAL SOCIETY.—Nov. 2.—The President, Prof. Graham, in the chair.—'On the Supply of Iodine from the Kelp of Guernsey,' by the President. The sea-weed from the rocky shores of the island is largely collected by the inhabitants, laid out to dry in the fields, and afterwards burnt as fuel in their houses; the ashes being preserved, and highly valued as manure. These ashes appeared likely to contain more iodine than ordinary kelp, from being the product chiefly of old and deep sea *fuci*, and also from the low temperature employed in the combustion of the dried plants. This was found to be the case on testing the Guernsey kelp for iodine; and the attention of manufacturers was accordingly called to it as a source of that article, which might probably be had recourse to with profit with the present high price of iodine.

'On the Composition and Properties of Gun-cotton,' by Mr. E. F. Tschernacher and Mr. R. Porrett.—This substance is found to consist very uniformly of nitric acid and lignum, in the proportion of 60 of the former to 40 of the latter. Properly exploded in a narrow glass tube, so as to collect the gaseous product, 52.33 grains of the cotton were found to give 100 cubic inches of gas, of which the composition was rather remarkable. It consisted of—

Carbonic acid	14.286, or 2 vols.
Cyanogen	7.143 " 1 "
Nitric oxide	35.715 " 5 "
Carbonic oxide	25.715 " 5 "
Nitrogen	7.143 " 1 "
100.000	

Besides which a sublimate of oxalic acid appeared, and a considerable quantity of water was formed in the combustion.

'Analysis of a Peruvian Alloy,' by Mr. Henry How.—This was a small plate of a yellow metal, which was taken from a band of similar plates surrounding a human skull; it consisted of—

Gold	38.38
Silver	54.62
Copper	5.99
99.99	

It is a question whether the metal is an artificial alloy or the crude product of a metallurgical process. The author was inclined to the latter opinion.

Nov. 16.—The President in the chair.—'On the Presence of Phosphoric Acid in the Disintegrated Felspar of Bouilly Bay, Jersey,' by Prof. Fownes.—The author had heretofore referred the phosphoric acid of the vegetable and animal kingdoms to igneous

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rocks, as its primary source. This opinion had been objected to, from the failure of an attempt to find that acid in compact felspar. Mr. Fownes met this objection by showing, that although felspar is the poorest of all the igneous rocks in phosphoric acid, the latter may always be extracted from it by digestion of the pulverized mineral in hydrochloric acid,—provided that the decomposition of the substance is assisted by a natural disintegration, as in the felspar rock of Boullay.

'An Analysis of the Water of King's-bath, Bath,' by Messrs. Merk and Galloway.—Several analyses of this water already exist, but none very recent, or, perhaps, sufficiently minute. The solid constituents found in 100 parts, by weight, of this water, were:—

Carbonate of lime	0.01250
Carbonate of magnesia	0.00047
Carbonate of iron	0.00152
Sulphate of lime	0.11435
Sulphate of potassa	0.20653
Sulphate of soda	0.02747
Chloride of sodium	0.01806
Chloride of magnesium	0.02053
Silicic acid	0.00426
Traces of manganese and of iodine	

0.20620

The observation of the presence of iodine in the Bath water, first made by Dr. Daubeny, is thus confirmed.

Dec. 7.—The President in the chair.—'On the Metaphosphates,' by Robert Maddrell, Esq.—The author finds the remarkable phosphate of magnesia discovered by Dr. Gregory to contain soda, and to be a double salt, consisting of—

- 3 equivalents of metaphosphate of magnesia
- 1 equivalent of metaphosphate of soda.

He also formed the true metaphosphate of magnesia by heating phosphoric acid on the sulphate of magnesia; and salts of nickel, cobalt, alumina, potash, and soda in a similar manner.

'On the Amounts of Sulphur and Phosphorus in various Agricultural Crops,' by Mr. Henry Clifton Sorby, of Woodburn, near Sheffield.

'Observations on the Oxidizing Power of Oxygen, when disengaged by means of Electricity,' by Dr. H. Kolbe.—The author has produced the perchlorate of potash by passing the voltaic current through a mixture of the solution of chloride of potassium and sulphuric acid. In a strong solution of sal-ammoniac, the surface of the platina plate representing the positive pole becomes covered with small oily drops of chloride of nitrogen, which explode on bringing the poles together. Cyanide of potassium he also converted into cyanate of potash, but did not succeed in obtaining a fluoride from the fluoride of potassium.

SOCIETY OF ARTS.—Dec. 16.—Dr. Roget, V.P., in the chair.—E. Smirke, J. Tennant, R. Murdoch, and H. J. Townsend, Esqrs., were elected Members.—The Secretary read an address from the Council, which gave a retrospect of the proceedings of the past year and the proposals of the Council for the future. It stated that formerly the Society stood alone as the great active scientific, mechanical, and artistic society of London—the Royal Society being the only other in any analogous position. Now, however, that great field is full of co-operating societies,—each labouring on some one subject that was formerly a mere dependent on its vast territory. The Council consider that the field on which the Society might with best effect concentrate its future labours, as well as that which most properly belongs to it, is a department of the Fine Arts hitherto much neglected in this country, and which has been strongly approved of by H.R.H. Prince Albert, as President;—that of high Art in connexion with the mechanical for which our manufacturers are so justly celebrated. The Address then proceeded to state the various alterations and improvements which had been effected on the Society's premises during the recess; and concluded with a list of the various pecuniary and honorary rewards about to be offered for competition during the current session.

A paper was read, 'On the Principles employed in the recent Decorations of the Society's Great Room,' by D. R. Hay, Esq. Our account of these decorations in our paper of last week renders it unnecessary that we should report this more particularly.

A paper was read 'On the first principles of Symmetrical Beauty, and their Application in Certain Branches of the Art of Design,' by D. R. Hay, Esq.

—It commenced by stating that the first principles of symmetrical beauty originate in the power of numbers; and that a means of applying the principle of numbers in the formation of plane figures is afforded by the division of the circumference of the circle into 360 degrees; which degrees are again divisible and sub-divisible by 60 into minutes, seconds, &c. Thus, the abstract principle of harmony and proportion in the relations of certain numbers to each other becomes apparent and visible in their application to the structure of geometrical figures by means of the division of the circle. It then proceeded to show, that, to apply these degrees to rectilinear plane figures, each figure must be reduced to its primary element; that the triangle which is half of the square is the first and most simple of its class, and is the representative of the No. 2; that the scalene triangle, which is half of the equilateral triangle, is, in like manner, the representative of No. 3; that the next scalene triangle which arises naturally in the series is that which is half one of the five isosceles triangles which form the pentagon, under the representation of No. 5. We have, therefore, in the square, the equilateral triangle, and the pentagon, the primary elements of all symmetrical beauty as represented by plane figures, and evolving the operation of the harmonic numbers of 2, 3, and 5. Out of the primary rectilinear figures already referred to arises a second class—as when an equilateral triangle is divided into two scalene triangles by a line drawn through one of its angles and bisecting the opposite side; these scalene triangles, if reunited by their hypotenuses instead of their longest sides, will form an oblong rectangle, every rectilinear figure having its corresponding curvilinear figure.—The paper concluded by showing the operation of the principles of harmonic ratio in the formation of the mouldings of Grecian architecture, ornamental vases, household utensils, &c.

DECORATIVE ART SOCIETY.—Nov. 25.—Mr. Boulton, V.P., in the chair.—'On the Decorations of Theatres,' by Mr. Dwyer, illustrated by sketches from the interiors of the Metropolitan Theatres. The subject was introduced by observations upon the influence which dramatic art and its literature have had for good purposes when judiciously conveyed. The just appreciation of the Beautiful in scenic effects, now frequently displayed in our theatres, was adverted to. Mr. Dwyer considered that the best means of increasing the importance of theatres, and raising them in the public estimation, is to render them *magnificently* worthy, in every way, for the dissemination of moral truths and refinements. He noticed the construction of theatres; and admitting that accommodation for the greatest number in the least possible space, with subdivisions for various classes of visitors, formed an important requirement, he argued that the form generally adopted (that of the horse-shoe) is not the most suitable. He maintained that the idea of making the audience feel as comfortably seated in a theatre as in a drawing-room had been imperfectly contemplated; and that, however much a curved side might with propriety be admired, *utility* should have the first attention, so as not to restrict the view in any case to merely a portion of the opposite boxes. The circular and semi-circular forms employed by the ancients, Mr. Dwyer said, suggested a useful modification, somewhat approached in the plan of Drury Lane Theatre, and contrasting favourably with the straight-sided horse-shoe form in Covent Garden. An ignorance of acoustics was said to be evident in the construction of our theatres. Mr. Dwyer referred to several well-known forms, such as tunnels, archways, and long curved spaces; as also to the stone-canopied seats on Westminster Bridge,—where the slightest whisper in one could be heard in the opposite,—as so suggestive that he could not but feel the greatest surprise at such repeated blunders. The proscenium to each of the London theatres was said to be different in arrangement; no two being alike, and none exhibiting an approach to any principle which the laws affecting sound would dictate. Some censure followed of the prevailing use of massive Greek entablatures, with Corinthian columns in unusual proportions (at Astley's very lofty, at the Haymarket very short), exhibiting a disregard of harmony in form and proportion, from the entire absence of a medium for combining the

gigantic massiveness in the one with the subdivision of parts throughout the interior of the house. The theatre at Versailles was referred to as an instance where Corinthian columns being placed on the stage, Ionic columns support the superstructure; and which, together with some other arrangements, render this theatre particularly worthy of observation. Nevertheless, the proscenium there is imperfectly constructed for the distribution of sound. Mr. Dwyer considered the upper portion of the proscenium at Covent Garden the least objectionable of any in the metropolitan theatres; and awarded praise to the picturesque and agreeable manner in which it blends with the interior, and also as being in that part better calculated for the distribution of sound. A form of construction was then explained, which, it was said, would obviate the necessity for extraordinary exertions on the part of the performers in attempting to produce an audible and satisfactory effect throughout the house. Mr. Dwyer propounded a theory which, he said, comprehended the principles embodied in two familiar instruments of sound;—viz., the bell and the violin. He said he would construct two bold bell-shaped curves, diverging over not less than eight feet on the stage to the sides of the theatre; each composed of two thicknesses of wood placed about six inches apart. The front one should be perforated ornamentally; thus serving to receive and distribute equally within itself the sounds given forth near to it. The elevation should assume the form of an arch, with spandrels also perforated,—thence distributing with distinct resonance the words or music to all parts of the house.—In a subsequent part of the paper Mr. Dwyer offered some remarks upon the construction of ceilings; which we report now, as having more immediate connexion with the acoustic theory last described. He proposed the use of a spherical or a spheroidal roof, supported by iron ribs, which might be ornamented; the spaces between each rib to be enriched with elaborate perforations (or otherwise, according to the general style of the house), in a manner similar to the doorway in the circle at Astley's. The additional height thus given to the interior would enable the chandelier to be placed above the line of sight from the upper part of the theatre to the stage; and the objections that might be made to this position of the chandelier were met by the fact that a concave surface reflects much more than a flat one. Another important advantage arising from this form of ceiling was the facility afforded for a powerful system of ventilation. The painting-room would be raised some nine feet; and the absence of the rolls of canvas, scenery, and other properties, from the top of the ceiling, would add considerably to the reverberation of sounds,—besides contributing greatly to the comfort and health of the artists employed in the theatre. Mr. Dwyer elucidated his ideas by sketches. Adverting to the general principles of construction exhibited in the theatres of the metropolis, Mr. Dwyer considered that the Surrey Theatre embraces more than any other the best arrangements for seeing and hearing; the proscenium being formed on a bold level, judiciously diminishing the width of the stage. The disregard of unity in the construction of theatres generally was pointed out; and, among other instances the St. James's was named,—where light flowing ornaments, in the French style, are in juxtaposition with a massive classic style; and the ceiling of the Princess's was deemed an instance of discordant arrangement. The application of various decorative materials, such as distemper paintings, paper-hangings, composition, papier maché, to the fittings, &c., received attention; and it was asserted that the Princess's was conspicuous for elaborate richness and diversity of ornament,—but that it was questionable whether the Herculean expression therein, rather than the grace and delicacy of Apollo, may be deemed appropriate. Mr. Dwyer said, that as a specimen of decoration it merited warm praise; owing to the characteristic vigour throughout every part (*up to the ceiling*), as well as for a suitable strength and richness of colour. The usual enrichment on the fronts of boxes was commented on; and the use of bas-relief, or raised ornament, recommended in preference to the most elaborate surface-painting on panels,—as exhibited at the Italian Opera House, where the effect partakes of the weakness peculiar to paper-hangings and

similar media. The second tier in the Princess's was alluded to as a good specimen of this manner; being decided in character, with the details effective but subordinate, and the terminal figures between the compartments skilfully devised. The velvet valances to the boxes in this theatre were commended; but the practice of having them, as in several theatres, to extend only above the private boxes was deprecated. When it is not wished to have ornament in relief upon the fronts of the boxes, valances of this kind suspended from the cushion were suggested as imparting a peculiar and good effect. Ornamental iron-work, it was said, may be introduced with great diversity of design, for balconies, open fronts to the boxes, fret-work and ornaments in relief for various parts of a theatre. Some remarks were added on the usual method of supporting the boxes by series of columns; and others condemnatory of the manner in which the tiers of stage boxes are generally placed between large Corinthian columns. Sculpture was mentioned as offering an important adjunct in producing a higher class of decorations, and encaustic painting as facilitating cleanliness and durability.

Dec. 9.—Mr. E. Cooper, V.P., in the chair.—The discussion was resumed by introductory observations from Mr. Cooper; in which, referring to the remarks on the plan of a theatre, he suggested that another form offered considerable, and probably greater, advantages. This he described as the oval; which he would have divided by its longer diameter, one half apportioned to the audience, and the other to the stage, &c. He alluded to several continental theatres, approaching to this form in construction.—the Circus Franconi, Napoleon's grand amphitheatre at Milan, the Roman Circus at Verona, and the Colosseum. As painted or shifting scenery was not employed with the Greek Drama, the proscenium was richly decorated with ranges of marble columns, statues, gilding, and bronze. The advantages of the semi-circular and semi-elliptical over those of the horse-shoe form were enlarged upon; and the Olympic Theatre at Vicenza, built by Palladio, was said to exhibit them in a perfect manner. This theatre may be considered the *chef-d'œuvre* of Palladio; and was erected, by order of the Olympic Academy of Vicenza—whose members directed him to build it in accordance with the ancient plan, that they might afford their compatriots an idea of the magnificence of ancient theatrical exhibitions. Various plans, as well as the proscenium, which is a remarkably elaborate architectural composition, were exhibited in old work upon the public and palatial buildings of Vicenza. Mr. Cooper then noticed the remarks by Mr. Dwyer on decorations: several of which met with his concurrence—and others he extended by additional descriptions and suggestions; referring especially to the decorations of the *Théâtre Comédie* at Paris, as of a chaste and appropriate kind. The details were said to be very light, and in the Renaissance style. The discussion was supported by Messrs. Parris, Seddon, Crabb and others: and the following observations are selected from others of interest. A spheroidal form of ceiling, it was admitted, offered several advantages: influencing ventilation and lighting, as well as contributing much towards a picturesque and pleasing effect.—The decorations of the ceiling in the Italian Opera House, it was observed, had been copied from one in the Ducal Palace at Mantua (a coloured plate was exhibited from Gruner's work), but they had not been successfully adapted. It was considered questionable if the example was suitable for such an extensive surface; if, admitting the propriety of selection, the figures hold their just proportions. The great distance at which they are required to be seen had not been sufficiently regarded in the colouring; and the peculiar haze to the atmosphere in a large theatre, as well as some other general principles in colouring, demanded a different treatment. The use of bright colours, such as vermilion, it was remarked, ought to be restricted to a very limited application.—Mr. Parris supported this opinion by references to works by Raffaele and Rembrandt; and recommended Indian red and Venetian red when supported by a bold mass of shadow, as producing a more powerful effect. He also objected to the prevalent use of bright colours for interior decorations—from their harsh and, owing to the general absence of green, fatiguing impression,

It was remarked that the decorations of the Italian Opera House appear most satisfactory when the seats are vacant; and consequently, that the design does not embrace some essential principles. The box tiers on the rising of the curtain were compared to bands of white ribbon figured with certain dark spots, oddly associating with the rich scenery and dresses on the stage. Encaustic painting was alluded to; and its durability and effect were said to have been proved equal to fresco when subject to the influence of gas and vitiated atmospheres. Coloured decorations when composed of sprawling cupids or allegories were slightly mentioned. Some suggestions were made stating that rich fabrics, coloured as Persian carpets, cloth of gold, &c., when thrown over the fronts of the boxes, would conduce to a rich and gay appearance quite distinct from any obtainable by painting.—The *Opéra Comique* at Paris was described by way of contrast to the decorations of our Opera House. A satisfactory, quiet, yet rich effect, it was said, is there displayed, together with some important matters in construction. The ornaments are composed of stamped brass.—A description was given of Covent Garden Theatre as it was when first opened. It was designed by Smirke, and painted under his directions. The drop-scene was painted by William Dixon in subdued colours; with sienna columns and statuary, with broad masses of shadow, conducing to a forcible impression by powerfully enhancing the effect of colours in scenery and dresses on the stage. The repose conveyed on the fall of the curtain was said to have been agreeable, although splendour was not aimed at.

MEETINGS FOR THE ENSUING WEEK.

Mon. Statistical Society, 8, P.M.
— Pathological Society, 8.
Tues. Zoological Society, half-past 8.—Scientific Business.
Wed. Society of Arts, 8.
Thurs. Numismatic Society, 7.

FINE ARTS

NEW PUBLICATIONS.

The Newleafe Discourses on the Fine-Art Architecture. An Attempt to Talk Rationally upon the Subject. By Robert Kerr, Architect. Weale.

Something like a sensation has been created in the architectural world by this production;—and to excite anything of the kind among so comfortably imperturbable and unimpressible a race as architects, for the most part, show themselves to be, is no everyday achievement. No wonder, however, is it that 'The Newleafe Discourses' have commanded attention: for they are at once popular in style and striking in manner. They have humour, both serious and comic; the latter expanding occasionally into what will be considered very broad humour indeed,—wherein the writer has allowed himself more than due latitude of representation. They prove, too, that there is at least one member of the profession who both sees, and is determined that others shall see, how much Architecture has been misrepresented, and its study mystified, by writers, critics, and theorists. The Newleafe doctrine tends to nothing less than an up-setting of the views hitherto entertained respecting Architecture, its functions and powers. Its adoption would affect both the art itself, and those who profess it. The former, because it restricts architecture to pure Art; acknowledging as such only design and the aesthetics of building—to the exclusion of construction, and all connected with it, as mere means through which "Fine-Art Architecture" expresses itself. The profession, as at present constituted, it would affect by disfranchising its great majority of their title of architect, as not coming properly under the denomination of ARTISTS. Then, too, the Newleafe doctrine opens a door that has for the last three centuries been kept carefully nailed up; by giving scope and encouragement to original—or originating—talent; to new ideas and new modes of expressing them—subject to the test of æsthetic criticism, but not to the *kleinmeisterie* and schoolmastery of bookish rules—which presume to define and limit all that can now and hereafter be done, by what has been done already.

To come more directly to the Newleafe doctrine, as enunciated in the 'Discourses' themselves. Does it, while rejecting from Architecture much that has been too long mixed up with it,—while refusing the material, the mechanical and the scientific, and recog-

nizing only the æsthetic in the art,—undervalue the science of construction? Not so—it but subordinates it. That mere technical skill may be more indispensably useful—as subserving better to our actual wants, is not questioned; but that it is, or at all partakes of the nature of, Art, is peremptorily denied. And but for the strange and perverse mystification that has been studiously maintained by professional writers and practical men—with the view of magnifying, not the art itself, but the practice of it,—this would have been apparent to the many—as it has to some—long ago.—Mr. Newleafe suggests a dilemma. If right, his book is a condemnation of the usual architectural doctrine, as substituting the prosody of the art for its poetry. If wrong—if the æsthetic be matter of least consideration—Architecture is then degraded—drafted from the corporation of the Fine Arts to that of the Mechanical Sciences.

The science of construction may, we repeat, be something better than Fine-Art Architecture—but is not Fine Art, any more than Dialectics and Mathematics are Poetry, even if they be more valuable. Mr. Newleafe may be wrong in attaching so much importance to the merely æsthetic—that strange, intangible, ethereal something which rules cannot overtake and catch,—for it begins where the *teachable* breaks off: and the world may be wrong in elevating the Fine Arts over those which are of more obvious and indispensable utility. If so, however, the Art of Cookery might take precedence over all other arts and sciences; since, as Sydney Smith has observed, "roast mutton is the end of good government"—in other words, the real aim and object of civilization. At the same time, as we have said, it is not the writer's design to undervalue mere building or construction—without which we could rear only those very poetical structures called castles in the air. Does the poet reject orthography, grammar, or whatever else goes to the mechanical construction of language and versification, because he is a poet? These things are essential to the expression of poetry—though insufficient for poetry itself. So with Architecture, which is the poetry of building—but must have its poetry written in the language of construction.

Apart from the writer's views and theory, his book is not a little remarkable as a literary production;—tinged throughout by singularity both of style and manner. He is liable, at times, to the charge of affectation, but may probably have assumed some portion of his peculiarities with the view of exciting attention.

FINE ART GOSSIP.—The site of the Wellington Statue is at length determined; and workmen have begun to prepare the foundation for a pedestal less stately but more appropriate than the one so earnestly contended for, in the open space west of the Horse Guards and fronting the inclosure in St. James's Park. Everybody and everything is a gainer by this move, save only the Duke of Rutland and Sir Frederick Trench. The neighbourhood of Hyde Park Corner seems to have escaped from the nightmare. The Duke of Wellington may look out of his own windows, without being mocked in bronze. The Arch regains its rank as a triumphal monument:—and the Statue itself, released from its "bad eminence," will have its merits, be they more or less, brought within the range of possible appreciation. Against the Duke of Rutland and his adjutant, however, the new site will be a standing epigram so long as they shall live.—We may mention, while speaking of monumental commemoration, that a meeting has been held at Woodbridge, for the purpose of taking into consideration the propriety of erecting some testimonial in Playford Church to the memory of the late Thomas Clarkson—this memorial being, however, considered merely as a private one, and not intended to interfere with the design said to be entertained by Lord Brougham of proposing the erection of a statue of the philanthropist in Westminster Abbey.

We call the attention of the authorities who preside over Art in Trafalgar-square to the Report just issued by the Royal Scottish Academy,—in the matter of the cheap evening exhibitions by which that body admitted the artisan public of Edinburgh to a place at the banquet of the Fine Arts. Six thousand persons, the Report states, were admitted in one day; and "the system of admitting the public at a cheap rate

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in the evening has now become an established and most important feature of the Exhibition." The experiments upon the popular civilization have now, we fancy, been made upon a scale sufficiently large to settle the question of the people's admissibility wherever there is education by examples. They have passed their probation honourably in Edinburgh and elsewhere:—and we trust our own Royal Academicians will set apart a certain number of days during their future exhibitions for admission at such a price as may meet the case of the working classes—knocking for instruction, now, at every door which will open to them.

We mentioned, last week, that Mr. Campbell's statue of Mrs. Siddons would be erected in Westminster Abbey, if the designs of the subscribers should meet with no obstruction from the authorities of that edifice. In such case, it is proposed, we understand, to remove the statue of John Philip Kemble from its place in the north transept, and place it somewhere in the neighbourhood of the new statue of his great sister.—The statue of Sir Edward Barnes, which we mentioned last week as having been shipped for Ceylon, is, we should state, the work of Mr. Weekes.

The annual exhibition of the works of modern artists at the Louvre is announced to open on the 15th of March in next year, and close on the 15th of May following. The Museum will be shut against the public on the 1st of February. The works of artists will be received from the 1st to the 20th of February inclusive; and foreign artists are reminded that works cannot be received by direct transmission from themselves, but must be deposited by an authorized agent in Paris.—The Exhibition of the Works of Art collected by the Association of Artist-painters, Sculptors, Engravers, and Draughtsmen, was to open on Tuesday last;—and is said to be rich in contributions.

The following statues have been recently placed on their pedestals in the hemicycle of the Bureau of the Chamber of Peers, in Paris:—that of Colbert, by M. Debay, the father; of Malesherbes, by M. Bra; by Portalis, by M. Ramus; of D'Aguesseau, by M. Maindron; of Turgot, by M. Legendre Hérault; of Mathieu Molé, by M. Bare, the son; and of L'Hôpital, by M. Valois. In a recess to the left of the President has been placed the statue of St. Louis, by M. Dumont;—another niche in face of the chair is destined to receive the figure of Charlemagne, executed by M. Etxe. The statues of Montesquieu, by M. Nanteuil, and Etienne Pasquier, by M. Foyatier, are placed at the two extremities of the library of the Chamber.

Subscriptions are in progress for a statue of Marshal Lobau, to be erected at Phalsbourg, his native place.—The town of Orange has erected a monumental fountain to the memory of Raimbaud III., Prince of Orange, who fought at the taking of Jerusalem, 1096. From the midst of the basin rises a pedestal, surmounted by a statue in marble from the chisel of M. Daniel, and having inscriptions on its four sides. The King of the Netherlands is amongst the subscribers to this monument.—In America, the ladies of Virginia are erecting a statue in honour of Henry Clay. Mr. Joel Hart, a Kentucky sculptor, has finished the model in the citizen-gar of modern times:—and is about to leave for Italy, there to perfect his work.

We have received from a correspondent a contradiction of the imprint which asserts that the lithograph of Pope Pius IX., noticed by us last week [p. 1272], is taken from a painting by Overbeck.—"From the following letter," he says, "which appeared in the *Tablet* newspaper of the 31st of October, from an English resident in Rome, an intimate friend and pupil of the artist (Overbeck,) it would appear that, whatever may be the merits of the print in other respects, it has no title to recommendation in this respect. The following is a copy of the letter:—"My dear Lucas,—There have been advertisements in some late *Tablets* of a portrait of Pius IX., published in London, professing to be engraved from a painting by Overbeck. Overbeck requests me to inform you that he knows nothing of the engraving in question; and that he has never drawn a line of the portraits of either Pius IX. or Gregory XVI. Yours, very truly, CHARLES WELD. —Rome, 12th Oct. 1846."

MUSIC AND THE DRAMA

MR. DEMPSTER'S ORIGINAL BALLAD SOIRÉES.
MR. DEMPSTER, Composer of 'The Lament of the Irish Emigrant,' 'Blind Boy,' 'May Queen,' and other American Melodies, has the honour to announce that his SECOND MUSICAL ENTERTAINMENT will be given at the PRINCESS'S CONCERT ROOM, CASTLE-STREET, OXFORD-STREET, on WEDNESDAY EVENING, December 23, on which occasion he will sing a Selection from his own compositions. To commence at Eight o'clock. Tickets, 1s. 6d.; Reserved Seats, 2s. 6d., to be had of Duff & Hodgson, 65, Oxford-street, the Doors, and of Mr. Dempster, 11, Howard-street, Strand.

SOCIETY OF BRITISH MUSICIANS.—The *Fourth Concert* of the current series was the most satisfactory meeting of the Society that we recollect to have attended. It opened with Spohr's second pianoforte Trio; to hear which, as the composition of a favourite master, exceedingly well played by Messrs. Richards, Thomas, and Lucas, was interesting; though few, or none, among the listeners will desire its repetition. The late pianoforte works of Spohr are, indeed, eminently tiresome. There is no freshness in their first ideas; the leading instrument is treated with no remarkable ingenuity,—and the form of construction must have been anticipated by any one who has gone through even a moderately extensive course of Spohr-isms. The *finale* is the most spirited and entertaining of the four movements. After a song, by Mr. Stephens, to Lord Byron's 'In that high world,'—a clever, but too sombre, canonet,—'The winter it is past,' by Miss Kate Loder, was sung by Miss Bassano, and *encored*. Next came a Sonata for pianoforte and violoncello, by Mrs. Reingale; whose maiden efforts as Miss Orger we have heretofore had occasion to commend. The first movement of this duet is bold and spirited; the *scherzo* animated;—with a trio, which, though near commonplace in the melody, is rescued therefrom by a clever and unexpected touch or two given when the ear least expects them. We liked the *andante* less, though it contains an example of accompaniment bold and rich in pattern. It melts into a brilliant *allegro molto* by way of *finale*—the second subject of which is very happy. Mrs. Reingale, however, has not bestowed sufficient labour on the conduct of this movement. The length of her subjects would not have precluded a far more complete and more various elaboration:—and the close calls for a new *coda*, since at present it comes on so abruptly as to suggest the idea of fatigue in the writer. As a whole, however, the work is more than ordinarily creditable. We have long believed that there existed "in the nature of things" no reason why women should not produce in Music works as individual for their purity, feeling, and delicate fancy as the poems of a Baillie, a Hemans, a Barrett,—and we are, therefore, glad to see our young English artists exercising themselves in forms of composition from which not only strength must accrue, but the power of well setting such inventions as present themselves. There was much to interest, too, in the stringed Quartett by Mr. C. Horsley; but his next effort in the style will be written more simply,—with the inner parts less tangled. It must be especially difficult for a pianoforte player,—in the present days of complicated forms—to reach that clearness in disposition of the parts which is the more necessary in proportion as the ideas are ambitious. More than once in the first *allegro* and in the *finale* (the *scherzo*, as usual, being the most complete movement) it seemed to us as if the composer were embarrassed rather than aided by his resources. But there was excellent aspiration in this quartett,—there are winning yet scientific harmonies,—no small praise at an epoch when "the frightful" has its turn among other expedients of pleasing in Music. The work was excellently played.—Mr. Hill being *viola* and Mr. Watson a firm and efficient second violin. On the whole,—objecting to the grand Italian operatic Duet which was sung by Miss Bassano and Mr. Boddas, as out of place,—this seems much what a British Musicians' Chamber Concert should be; as having shown progress at home and enlarged our knowledge of what is produced abroad.

DRURY LANE.—Though, for some reason which it seems difficult to understand,—save on the hypothesis that the days of Mr. Bunn's interest in Drury Lane are numbered.—Mr. Balfe's new opera has been shabbily put on the stage as compared with its predecessor, the departed 'Loretta':—though the orchestra is now so weak in its stringed instruments that a sneeze in the boxes is almost enough to make its *mezzo forte* inau-

dible,—there is a certain stuff in 'The Bondman' which bears it up, and may, possibly, even establish it upon our stage. The story—which is that of 'Le Chevalier de Saint-Georges,' so admirably played here by M. Lafont (*ante*, p. 20), and therefore too familiar to require detail—is full of variety and situation, perhaps too intricate in its turnings and windings for grand opera, which demands simplicity of outline and (as the painters say) "breadth in the masses." It claims, also, a large intermixture of spoken dialogue; and this is apt to become tedious, when French repartee is first blunted by Mr. Bunn being the "oversetter" thereof, and then deprived of even such point as he leaves to it by being intrusted to English singers. These are now only beginning to waken up to the fact, that for opera in which speech is required, speech should be audible, intelligent, and ready,—that for action, something more of by-play should be studied than the exploring expedition which was wont to be taken by the adventurous *prima donna* while the symphony of her song was hurried over by the orchestra. But it is well to have lived to see the end of the days of indifference in these matters: and though Mr. Bunn (the one *librettist* of his theatre) is mistaken, we think, in his perpetual recurrence to translations from the French, and rarely produces a couplet or a romance—still seldomer a piece of rhymed dialogue—which can suggest more to the composer than a column from the dictionary,—nevertheless, under his dynasty, "the manipulation of opera" (if we may be allowed so pedantic a phrase) has, assuredly, advanced. His company—chorus included—as a whole, acts more to the purpose than any previous one; and though he looks down on the fiddlers (it would seem) as beneath an opera-manager's care, he keeps together a ripe and efficient chorus. In short, it is owing to this general condition of his theatre, rather than to any apparent effort or even average liberality, that 'The Bondman' is presented so as to afford the audience any idea of what Mr. Balfe's intentions have been while writing the music.

These we conceive to have reached the height of his text. Serious music is not Mr. Balfe's forte. On too many former occasions—even when the play-going world has been most enchanted and the barrel-organs were the most unanimous,—we have found his comic music either forced or frivolous, and his ballad melodies made up rather than spontaneous. But he would seem to be one of those who improve by practice rather than severe study: at all events, his 'Bondman' contains some of his best music—shows superior elegance of ideas, more constructive power, and is even as an entire work, than most, if not than all, of its predecessors. The opening Chorus *à la chasse* is clever,—though less pretty than the second one in the third act. Miss Romer's ballad, 'Child of the Sun,'—which runs throughout the opera as a theme and thread to link the interest together,—is pleasing. The Chorus, 'Were it not for folly' (very nicely sung it was) is light, gay, and,—though in the most frivolous of measures,—redeemed from utter frivolity by a modulation or two. The bass *buffo* song, 'There is nothing so perplexing,' is fresh and lively. There is passion in the Duet betwixt *Madame Corinne* and *Ardenford*, 'The colour which had left thy cheek'; and the lady's Romance, 'Love in language should not seek,' is arranged and set off with a French piquancy of support and combination which makes it most agreeable, if not musically venerable. The second *finale*, too, is well conducted,—though, perhaps, less original than the corresponding movement in 'The Four Sons of Aynon,'—and the grand concerted *largo*, on which pains have been bestowed, less happy than a concerted piece at the end (we think) of the first act of 'The Daughter of St. Mark.' We are pleased, too, by the manner in which Mr. Balfe has escaped the much-to-be-dreaded *rondo* with which too many operas are closed. The use of all the principal voices is neat, probable, and effective. We have said why the present plight of the Drury Lane orchestra precludes judgment of the composer's instrumentation, beyond the amount of trombone-labour therein included. So far as we could divine, however, it seemed ingenious and pleasantly varied; with that certain thinness in the middle part which practice and popularity in Germany have not taught Mr. Balfe to fill up.

'The Bondman' was fairly sung and acted. That Miss Romer likes her part is obvious. She is gentler and more lady-like than we recollect to have seen her.—

and looks her best in her coquettish French costumes: while her superb voice is in good order, and tells abundantly—not extravagantly—in all the passages of energy and pathos. Mr. Harrison suffers under the heavy disadvantage of being compared with one of the best actors in Europe in one of his best parts. He takes pains, however, which entitle him to praise—has more than one good moment as an actor,—and is generally less dolorously sweet over his ballads than usual. Is it too late to ask him to reconsider his vowels? Rarely is one of these delivered pure, or with the right English pronunciation. Mr. Weiss has never been seen or heard to such advantage as in the part of the *Marquis de Vernon*: whose son, the frivolous and indifferent *Count Floreville*, the brother-rival of the Creole, is personated by a young tenor new to the stage, Mr. Rafter—in a manner which disposes us to augur well of his future efforts. This gentleman's voice is agreeable—and delivered naturally, and with courage. He speaks clearly and intelligently,—has a prepossessing person,—and is unembarrassed, if not particularly elegant or sprightly, in his action. Of Mr. Harley as *Malayropos*, the blundering valet of the *Chevalier*, we can only say—as of the 'Little Mulatto' in the ballad—

He is very far from home!

HAYMARKET.—The new farce, entitled 'Story Telling, or Novel Effects'—which was brought to an abrupt conclusion last week by Mr. Farren's indisposition—was reproduced on Wednesday as the first piece of the evening; and met with unequivocal success. It is announced as an "entirely new," but not as an original "comic drama;"—we take it for granted, therefore, that it is a translation. It is one of those elegant French pieces which might be better acted in a drawing-room than on the stage; so slight is the interest, so delicate the structure, and so fragile the notion which serves for the basis of the plot. The dialogue is, however, frequently smart; and some salient effects are produced by associating the action with the supposed incidents of a novel which the heroine and her waiting-maid are said to be jointly composing. The leading personage is a benevolent retired *Doctor Hardenberg* (Mr. Farren). Having thrown open his botanical gardens to the public, he is intruded upon by one of the visitors, a *Lieutenant Frederic Vandereelli* (Mr. Caulfield); who has taken advantage of the opportunity to make love to the Doctor's ward *Theresa* (Miss Telbin). *Rose*—the waiting-maid—(Mrs. Humby) has, at the same time, an intrigue with *Raps*, a drummer-boy, (Mr. Buckstone). Early in the piece, *Grab* (Mr. Rogers), the Doctor's servant, warns his master of these circumstances; but, notwithstanding the fact that his ward is affianced to himself, he affects to disregard the caution. A love-letter which *Theresa* and her *soubrette* are engaged in writing is palmed off on the old gentleman as a portion of the novel which they are composing; and he pretends to criticize it as such—extemporizing a lesson, however, to the alleged heroine on her duplicity or want of confidence. Ultimately, he surrenders his own claims to his younger rival. Much mirth was excited at the end by the drummer-boy refusing to marry the waiting-maid,—who, through his means, had been made the go-between of the clandestine courtship. The piece is pleasantly written; and for a few nights may serve the temporary purpose probably intended by the manager at this season of the year.

MUSICAL AND DRAMATIC GOSSIP.—Among the performances of the past ten days calling for announcement rather than report have been the first meeting of the *Choral Harmonists*; at which one of Haydn's Masses was the *pièce de résistance*—and the first annual performance of the 'Messiah' at Exeter Hall; in which the *solos* were taken by *Madame Caradori Allan*, *Miss Hawes* (who, our contemporaries tell us, is about to retire from the profession), *Mr. Manvers* and *Mr. Phillips*.—*Messrs. Howe and Cusset*, too, have been holding a concert, principally of vocal music, at Crosby Hall—and *Mr. Dempster*, whose programme tells us that he has gained popularity in America by those ballad entertainments which are more calculated to allure the many than to conciliate the few, has begun a series of evenings at the Princess's Theatre. Then, there are the

Tennessee Minstrels at the Olympic, and the *Ethiopian Serenaders* at the St. James's Theatre: the latter with some changes; since one of the original black-and-white quintet, we hear, has been replaced by a gentleman found in the provinces. Meanwhile, a seriously vexed question to which we alluded some months since, has been partly set at rest by the legal permission awarded to Mr. Smith to sing Mr. Russell's songs—ware, by the way, little worth quarrelling for. The latter gentleman, it is added, will have to pay heavy costs on the occasion. Owing, however, to his having tried the special rather than the general question, it still remains unsettled by law how far the publication of a song warrants its being sung in public by any one that pleases. What is just may not be altogether clear: but the wisdom or folly of the matter cannot be, for a moment, in question—the former totally precluding exclusiveness. An artist desiring to retain his repertory untouched will do best to keep it in MS.; since no publisher in his senses would speculate in purchasing music, to the circulation or efficient recommendation of which a limit might be put, at any given moment, by caprice.

A contemporary, who enters fully into the architectural details of the New Opera House recently referred to by us, also mentions as among the works to be given with great splendour and completeness, 'Guillaume Tell' and 'Otello.' Let us hope, too, for 'Il Nuovo Mosè' by Rossini. The same journal promises, for the management, careful revivals of Mozart's masterpieces. If this be its aim, we trust that 'Idomeneo' and 'Il Seraglio' will be considered. The latter opera is especially fitted for the advantageous display of Madame Persiani: while the concerted and choral music of the former would make it, we apprehend, almost "a sure card" in a theatre where attention is to be paid to *ensemble*. There is a talk, too, we are told, of the 'Orfeo' of Gluck. We are perfectly aware of the scanty credit to be attached to all such rumours; and merely advert to them that we may add such weight as honest recommendation bears to the managers—whether of the old or the new dynasty—to consider revivals as matters of serious interest and consequence in the present condition of Italian music. We are confident—remembering the crowds drawn by 'Le Nozze' at the *Opera Buffa* (to go no further for an instance)—that careful performances of the unfamiliar works of Mozart—and, if possible, adequate presentations of the magnificent musical dramas of Gluck—would repay any amount of cost and labour—on the Thursday evenings. The Fools of Quality (we beg pardon—the world of fashion) must, it is probable, be fed with Bellini, Donizetti, and—alack for its taste!—Verdi—on the Tuesdays and Saturdays. But there is a musical London, as distinct from a dilettante May-Fair; and this, we are convinced, would respond to any such course of operation as we have indicated, were it heartily and completely carried out. The distinction between these two classes—the necessity, and also, the power of conciliating both—are matters which have been far too carelessly studied by our Opera managements. Here let us add, that *Galignani*—who, after promising all manner of artists, &c. for Mr. Lumley, now lauds Mr. Lumley for his discretion in promising no one—repeats with an air of authority a rumour which has been going the round of the English press to the effect that Mr. Bunn is about to retire from Drury Lane, to assume the post of stage manager at Her Majesty's Theatre. This curious piece of news may be in part explained by another report direct from Germany—and (as we are told) Mlle. Lind's own lips—which assures us that that lady has accepted an engagement from Mr. Lumley and Mr. Bunn in confederacy, and is coming for three months. Nothing better could be desired: and Mlle. Jenny's frequent changes of purpose make silence discreet and needful on the part of the management.

'Robert le Bruce' seems fated: its production being now postponed owing to the indisposition of Madame Stoltz—who might have been born into the musical world to trouble the *Académie Royale*. M. Pillet, the manager, is said to have engaged "a sixteenth Mr. Shuffleton"—*alias*, yet another new tenor, M. Bordas! It may be hoped by the very sanguine that this gentleman will prove an acquisition; though

truly, to judge from appearances, the object of *M. l'Entrepreneur* might be to surround himself with the largest attainable number of gentlemen and ladies who sing badly. Meanwhile, Sig. Gardoni having passed the Rubicon, made his *début* the other evening at the Italian Opera in 'L'Elisir'; where he appears to have been kindly, rather than enthusiastically, welcomed. Among the artists now in Paris, we find the name of that excellent harpist, M. Godefroid, with a three-act opera: but this, it is added, has been composed for Drury Lane Theatre.

Further examination of the French journals (a process requiring some experience and ingenuity) justifies us in believing that the new cantata by M. Berlioz has produced less effect than his 'Romeo and Juliet' symphony. We glean, however, a fact or two from the elaborate notice in the *Journal des Débats*, by which it appears that the eccentricity—not to say originality—of the critic-composer has never been in greater force than on the present occasion. He is commended for having abstained, in the scene where *Faust* is represented listening to the Easter hymn, from anything like close or literal imitation of the effects of church music—having cast aside the vulgar devices *ad captandum* of organ or seraphine, and represented the distant bells by a *pizzicato* of the double basses! This may be high Art, according to those who believe that religion in painting implies figures out of drawing and backgrounds guiltless of perspective; but if we are to have music rejecting imitative effects, in cases where imitation is possible, and throwing itself loose of association, where the latter is inevitable,—if the double drum is to be employed to describe a pastoral landscape, and the bassoon used in place of serenader's guitar—the critic must maintain as a leading principle that the meaning of language is in the ratio of its expressing nothing. We are told, however, in a subsequent paragraph, that the flight of *Faust* and *Mephistopheles* from the Elbe meadow is done by brilliant violin work—and their descent accompanied by a descending scale, with trills on the flute. Why did not the "extreme moderation" of M. Berlioz tempt him, by way of avoiding clap-trap, to finish by an ascending sequence of notes? He seems, too, to have compensated himself for all reserve in *Faust's* spectral night ride; and is further praised for a very brilliant arrangement of the *Rakoczy* March—that Hungarian melody which Schubert first noted down, and Liszt amplified into one of his wildest and most entrancing pieces of execution. M. Berlioz has always had a fancy for characteristic marches; *vide* his strange pilgrim tune,—his 'Marche au Supplice,'—and his condescension to the vulgar 'Marche Marocaine' of M. Leopold de Meyer; but he is said in the adaptation just noticed to have outdone his former efforts. An anecdote, too, is introduced with regard to the ballad of 'The King of Thule.' This is of older date than the rest of the symphony; and was introduced by its sarcastic composer, in Germany, as an unknown composition of Weber's—under whose name, adds the feuilletonist, it won great admiration. In short, whatever be the real value of the work, M. Berlioz seems true to his instincts for amusing and keeping alive the attention of the public. That, however, which is entertaining and promising in a schoolboy, becomes impertinent and disappointing when the artist is midway in his career.—We are increasingly justified in holding fast our faith in the revival of the Cantata. *Après* of this concert-setting of 'Faust,' the *Gazette Musicale* announces that another French composer will shortly produce a version of 'Manfred' in a similar form.

The last scene of the dramatic romance at the Odéon, advertised to last week, appears in the Paris journals of the 16th. By these we learn that the appeal of M. Bocage to the Cour Royale has been followed by a decision in his favour, reversing the verdict of the *Tribunal de Premier Instance*—on the plea that the parts of 'Agnès de Meranie' were cast without the consent of M. Ponsard—and condemning the unlucky Mlle. Araldi to "pay all the costs of the original suit and of the appeal;"—a hard measure, it seems to us (at this distance), towards one who had been lured from popularity and profit by parties as competent to judge of her powers at Rouen, as at Paris.

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Paris Academy of Sciences.—Dec. 7.—M. Bréguet exhibited a new electro-magnetic battery, intended for the line of electrical telegraph of the Paris and St. Germain railroad. A prepared magnet of steel is fixed perpendicularly upon a strong board. Above and very near the poles a rectangular plate of soft iron is fixed upon an axis, which bears a pinion commanded by a large copper wheel. Upon the plane are engraved the letters of the alphabet, and opposite each letter there is a hole. The axis of the wheel has a handle, to which is fixed a steel point, capable of entering the holes of the wheel. The handle has a hinge, in order that it may be raised or lowered, and is free at the centre of the wheel, so that when the point is out of a hole the handle may turn in either sense to find the letter and transmit it. Very near the edge of the wheel is a lever, the small arm of which is above its centre of motion, with a larger one under, which serves to work a second lever; they are combined in such a way that a slight motion of the small arm of the first may describe an arch to the extremity of the large arm of the second. The upper arm of the first lever serves as the point of arrest of the handle, at the same time that the large arm of the other stops the movement of rotation. The apparatus is so contrived as to engage and disengage itself in the finding and transmission of the letters, without any effort on the part of the person working the battery.—A communication was received from Messrs. Figuier and Poulmarie on explosive cotton. They stated that they have ascertained that all ligneous substances submitted to the action of acids,—such as sulphuric acid, chlorhydric acid, &c.,—are decomposed by heat at a temperature lower than what would be necessary in their former state; and they mention some experiments showing this to be the case.—M. Peligot communicated the result of some experiments as to the composition of azotic cotton. He states that the cotton by its contact with azotic acid loses one equivalent of water, and takes up three of azotic acid.—M. Blanquart-Evrard presented some photographic views from nature on paper, and promised to explain his process.—Several communications, relative to the appearance of meteors in different parts of France, were received.—A paper on artificial manures was received from M. Kuhlman.

Belgian Archaeology.—At a meeting of the members of the Belgian Academy of Sciences, on the 7th inst., M. Roulez presented a report on a memoir by M. Piot, relative to a recent discovery of coins at Grand-Halleux, Province of Luxembourg. It appears that the discovery comprised Dutch, French, German and English coins, amounting altogether to 2,281 pieces; which had been deposited in a vase in a field. The oldest date on some of the coins is 1137, and the most recent 1285. M. Piot's work was ordered to be printed.—M. Roulez next read a notice referring to three small tombs which formerly existed near Villers, St. Simon. The remains of one were still visible in 1812, when M. Jamié Janssen, Sheriff of the commune of Glons, found in it three urns filled with ashes, a coin and a little lamp. The coin is a bronze one, bearing the effigy of Marcus Aurelius. On one side are the Emperor's head crowned with laurel, and the inscription, "M. Antonius Aug.—Germ. Sarmaticus;" on the reverse is a figure, in a standing position, clothed with the *stola*, and holding in the right hand the cornucopia, and in the left some object which is not very distinct. Besides the letters S. G. the reverse has the following imperfect inscription: "T (R. Pot) ... Cos. III. ..." The Roman road in the direction of Tongres passed quite close to the tombs in question.—The elections of new members and correspondents will take place on the 11th prox.

American Archaeology.—A résumé of recent archaeological researches in the western and south-western states of the American Union was read by J. R. Bartlett, Esq., at the November monthly meeting of the New York Historical Society. Under the designation "south-western states," Mr. Bartlett comprehended Louisiana, Texas, Mississippi and Florida. In this region some large mounds have been opened by Dr. Dickenson. One of them proved to be a vast cemetery, containing many thousand human skeletons—besides numerous stone implements, ornaments,

and other objects of interest. In the course of his researches, Dr. Dickenson has collected a museum of upwards of 15,000 articles. Among these are sixty *crania* of the races entombed in the mounds, and a hundred and fifty perfect vases. Some of the latter were said by Mr. Bartlett to be "equal to the Etruscan or Grecian;"—but in matters of taste antiquarians are apt to entertain peculiar notions of the beautiful. In the western states, Dr. Davies and Mr. Squier have taken accurate measurements of ninety tumuli or mounds, and have excavated one hundred and fifteen. Within these monuments they are said to have found implements and ornaments of silver, copper, lead, stone, ivory (?), and pottery;—the last-mentioned "fashioned into a thousand forms, and evincing a skill in Art which the existing race of Indians at the time of the discovery could not approach." Here, again, it is probable that allowances must be made for the "fine frenzy" of the antiquarian eye. In these tumuli were also found marine shells,—mica from the region of the primitive rocks,—native copper from the shores of Lake Superior,—and galena from the Upper Mississippi. These articles appear to indicate an extensive intercourse among the inhabitants of ancient America. The gentlemen engaged in these researches appear to have arrived at the following conclusions:—that the constructors of the tumuli were nearly related to the Arctic race;—that only a small proportion of the inclosures commonly called forts were reared for the purposes of a defence; that a considerable number were in some way connected with religious rites, but that the use of by far the greater part cannot even be conjectured in our present state of information. The tumuli of the western states are thus classified by Mr. Bartlett:—"1. Tumuli of sepulture, containing a single skeleton, each inclosed in a rude sarcophagus (*Anglicè* box) of timber, or an envelope of bark or matting—and occurring in isolated or detached groups. 2. Tumuli of sacrifice, containing symmetrical altars of stone or burned clay—occurring within or in the vicinity of inclosures, and always stratified. 3. Places of observation, or the elevated sites of temples or structures—occurring upon elevated or commanding positions.—We may add that the labours of Messrs. Stephen and Norman in Yucatan and Guatemala, of Drs. Dickenson and Davies and Mr. Squier in the United States, and of other inquirers, are accumulating valuable notices of American monuments. It is to be wished that a complete collection of drawings of these monuments, with plans of excavations, &c., should be published; accompanied by letter-press strictly and faithfully descriptive—wedded of all American prose poetry, and of what is still more bewildering, the fanciful conjectures of American archaeologists.

The Art Union of London.—Dec. 16.—I do not know whether you will deem it worth your while to allude to the subject, but still venture to request your insertion of this letter in your valuable paper. You are possibly aware that months ago a notice was sent round to subscribers to the Art-Union to the effect that the print of 'Jephtha's Daughter' would be delivered on the 1st of December. Never having seen that notice withdrawn, I have applied for the print due to me three times since the first of the month; and am at last told that I cannot possibly have it before February,—for the plate is "under repair." It was always understood that, in order to meet the demand, these plates were electrotyped more than once,—so that numerous impressions could be taken off at once. If so, why this ready fiction about the repair of the plate? Or, if the plate is undergoing repair, I and numerous others have assuredly cause to complain that the copper or steel should require tinkering (excuse the term) before our copies are taken off. I certainly never was more befooled in my life than by this Society. In March last, when anxious to fill up their subscription list, the town was almost placarded with prints of 'Jephtha's Daughter.' But the bait was soon withdrawn;—and now, nine months after, subscribers are not able to get their copies. You would consider it an advertisement, or I would append my address, with the announcement that the Society's order for the print might be had of me at a very low figure indeed.

T. R.

To CORRESPONDENTS.—A. W. H.—R. S.—J. B. C.—C. G.—An Artist—L.—received.

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